A N N I E H A L L

by

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and

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1 Opening shot: Alvy talking directly to audience, camera.

ALVY'S MONOLOGUE:

ALVY'S MONOLOGUE
(the follwoing are just notes and ideas on the general style and content of the monologue, gags to be changed)

There's an old jcke -- two women are at a resort hotel in the mountains. One says, the food here is terrible. And the other one says, that's right -- and such small portions.

That's how I feel about life. A lot of suffering, pain, anxiety, and problems -- and it's over so quickly.

The other key old joke for me is one attributed to Groucho Marx but it appears in Freud's Wit and Its Relation To The Unconscious. It goes roughtly: I would never belong to any club that would have someone like me for a member.

That's the key joke of my adult life in terms of relationships with women.

Lately the strangest things have been going through my mind.

I'm at a life crisis.

I just turned forty ... birthdays make me nervous ... although I'm in good shape. I have all my faculties.

I'm balding a little on top ... I'm going to be one of those guys who looks great when he's sixty ... balding, masculine ... I'm going to be the balding, virile type rather than the distinguished grey -- unless I'm wrong and I'm one of those guys with saliva carrying a shopping bag into a cafeteria and screaming about socialism.

Annie left me. I can't believe it. A year ago we were deeply in love. Both of us. Now she left me for a guy whose values are completely different than mine.

2 SHOT of Annie and a slcik, nice-looking man driving a car down the Sunset Strip in L.A.

2 CONTD

Alvy's voice continues over whatever shots we describe.

ALVY (Contd)
Suddenly she's in love with Tony Lacey ... a West Coast record producer ...

3 CUT BACK to Alvy addressing camera.

ALVY
The exact opposite of everything I stand for.

Probably have sex and break an amyl nitrate just before they climax.

One of those guys that sits with a reflector ... nice tan ... into coke, rock groups, takes an ad for his client on the back page of Cash Box: "Many many thanks D.J.'s for the many, many spins."

4 CUT TO SHOT of Annie talking directly to camera.

ANNIE
Come on, Alvy. It's nothing like that and you know it. Tony's bright and sweet and smart.

5 CUT TO Alvy.

ALVY
Yeah. I'm sure he's into some heavy ideas. Like Primal Screaming ... probably goes to Esselin. Gets naked and tries to work out his problems ...

6 CUT TO SHOT of Tony in room on coast with Annie. He is rolling joint. The first part of Alvy's next speech overlaps this scene before we CUT BACK to Alvy.

ALVY (V.O.)
He's got the blow comb.

7 CUT BACK to Alvy.

ANNIE'S V.O.
Loosen up, Alvy. Wow.

ALVY
I'm sure you guys will achieve a state of maximum grooviness ...

What am I missing? I been searching my soul ... Is it my values? What are my
(MORE)

7 CONTD

ALVY (Contd)
values? I'm forty. I should have values. What are they? How did I get them? Are they worth anything? I got a lot of hostility but I don't know how many values.

I examine my life --

8 SHOTS of Brooklyn. Period. 1943-4. Well-selected and not just meaningless landscapes. Forties styles. Period music. Alvy's voice continues over pictures.

ALVY (V.O.)
I grew up during World War Two in Brooklyn. The Coney Island section.

SHOT of father at concession. Possibly bumper cars or some game.

ALVY (V.O.)
There's my father. [LINE DEPENDING ON GAME CHOSEN]
We have no money and my father got a low rent deal on an old house right in the middle of all the action.

8A EXT. ALVY'S HOUSE - DAY - 1940's. SHOT of house exterior.

8AA INT. ALVY'S HOUSE - DAY - 1940s.

ALVY (V.O.)
I sometimes wonder if that made me grow up tense.

8B SHOT OF SCHOOL EXTERIOR

ALVY (V.O.)
That's my school. The truth is, I had a lot of laughs in that neighborhood.

9 CUT TO CU of Alvy's mother. Interview style to CAMERA.

MOTHER
It's not the same now that "The Element" has moved in.

10 CUT TO Alvy to CAMERA.

ALVY
The Element. Can you believe that? My mother was always worried that "the element" would move in. It's like a science-fiction movie.

11 CUT TO SHOT of movie title beginning, writing on screen.

TITLE: The Invasion of the Element

12 SHOTS of a street in Brooklyn. We hear a grim, serious narrator's voice.

(CONTINUED)

NARRATOR
Little did the small and serene community in Brooklyn realize that they were about to be invaded by -- The Element.

SHOT of blacks moving in front moving van, whites are fainting as if it was a sci-fi film.

13 CUT TO CU of Alvy now. Facing camera.

13A SHOT OF PUBLIC SCHOOL INTERIOR

ALVY)V.O.)
I remember the staff at our public school -- and the principal, Mrs. Feltcher.

14 OMIT

15 SHOT of her as Alvy remember her. These character shots depend on casting and make-up to achieve a truly meaningful impact. Fellini does this type of ploy successfully when he recollects old townspeople on film. The idea is the same but the milieu is different.

ALVY (V.O.)
My own teacher was Miss Reed.

A second, terrifying type with blue dyed hair.

ALVY
I should've had the blue dye concession.

CUT TO classroom. Forties. Kids of about nine.

ALVY
I must say, I always thought my schoolmates were idiots.

SHOT of boy. Character types at all times and well-dressed and made-up to score on sight.

ALVY
Melvin Greenglass -- his fat face ...

SHOT of little girl.

ALVY
Henrietta Farell ... Miss Perfect ...

SHOT of another boy.

ALVY
Ivan Ackerman. Always the wrong answer. Always.

15 CONTD

IVAN
(raises hand and answers)
Seven and three is nine.

MISS REED
Wrong.

SHOT of nine-year-old Alvy watching Ackerman's stupidity with fury.

15 CONTD (2)

ALVY (V.O.)
I knew they were jerks. In 1942 I had already discovered women.

16 OMIT

17 CUT TO SHOT of Alvy Singer, age nine, stealing a kiss from a cute little girl (a cheek kiss) at the wardrobe in school or during milk period.

GIRL
(reacts strongly, adversely, wipes cheek, shocked)
Eichhh! He kissed me!

MISS REED
That's the second time this month! Step up here!

LITTLE ALVY
What'd I do?

MISS REED
Step up here!!

LITTLE ALVY
What'd I do!?

MISS REED
You should be ashamed of yourself!

18 Now present day Alvy is in classroom, existing both as nine year old and the current forty year old man. He argues with Miss Reed.

ALVY
What's wrong? I was expressing a healthy sexual curiosity?

MISS REED
At six?

ALVY
So what?

MISS REED
Six year old boys don't have girls on their minds.

ALVY
I did.

18 CONTD

The little girl who was kissed speaks up.

LITTLE GIRL
For God's sake, Alvy. Even Freud speaks of a latency period.

ALVY
I never had a latency period. What do you want me to do?

MISS REED
You were the only difficult child in class.

ALVY
(pointing to little Alvy in seat)
Look at me. I'm a sweet kid. A little precocious ...

MISS REED
Why couldn't you have been more like Donald?

SHOT of little Mister Goody-Two-Shoes.

MISS REED
There was a model boy.

LITTLE ALVY
Tell the folks where you are today, Donald.

LITTLE DONALD
I run a profitable dress company.

ALVY
Really?

19 SHOT of row of Long Island homes, all exactly alike.

LITTLE DONALD (V.O.)
And I live on Long Island.

20 CUT TO Alvy with the grown-up Donald, a cheesy business type inside Donald's soulless home. Wife and kids, very routine.

ALVY
Are you happy?

DONALD
Me? Yeah.

ALVY
Here? This is so plastic. It's like every house on the block.

20 CONTD

DONALD
So?

WIFE
Is he saying something about our house?

ALVY
(noticing objects)
My god -- I always wondered what kind of people bought a leather pig?

WIFE
Who is this guy?

DONALD
Let me show you the den. We got a ping pong table.

ALVY
And what do you guys talk about with each other?

DONALD
What do you mean?

ALVY
I don't know. I'm examining alternative life styles.

WIFE
(over terrible kids)
We live for our kids, I'd say.

ALVY
They're cute too -- the future of America.

DONALD
(proudly)
Josh can sing all the words to that detergent commercial.

ALVY
That's great ... two more years he'll have high tri-glycerides.
(to CAMERA)
See the way they're living? With the frozen TV dinners ... you've seen this kind of guy -- wears the fedora hat with the little red feather in it, drives the Chevy station wagon with the foam rubber dice hanging from the dashboard --
(to Donald)
You're cheating on your wife, right?

20 CONTD (2)

DONALD
Of course.

ALVY
The set is always on -- and naturally the worst kind of show.

Suddenly the TV talks back.

20A INT. DONALD'S HOUSE. DAY. SHOT of TV show in progress. A giveaway show. The lowest.

ALVY
A moronic show.

20 CONT INT. T.V. DAY. The TV MC looks at Alvy and speaks to him right from picture tube.

HOST
Moronic? This is a popular show.

ALVY
Popular? Nixon was popular. Hula hoops were popular. An epidemic of typhus is popular. Quantity doesn't imply quality.

HOST
America watches this show. We have a high rating.

ALVY
That's why Western Culture is going down the toilet. It's a dumb show and you're a dumb person.

HOST
(breaking down)
Leave me alone! I wanted to be a doctor ... there was this young girl ... I fell in love ... we married ... suddenly I was up to my neck in expenses ... I dropped out of Med School ... I came to New York, discouraged, poor --

What do you mean, the worst kind of show? This show is very popular.

ALVY
This show is popular?

HOST
That's right. We give out prizes -- it's fun.

20 CONTD (3)

ALVY
You're -- you're -- this is terrible -- you're tranquilizing with the trivial -- Kierkegaard said that --

HOST
(genuinely bewildered)
Who? Who? ... Kierkegaard? ... What show is he on?

ALVY
You pander to the lowest taste.

HOST
(turning to opposite side)
He's talking about you -- you and your wife.

DONALD
I could never stand him in public school.

WIFE
(to contestant)
Darling, where'd you get that suit?

CONTESTANT
This? Gimbels ... it was marked down -- why, you like this?

DONALD
(to contestant)
Don't give her ideas.
(to wife)
You just bought a suit.

ALVY
This is why Western culture is going down the toilet. It's a dumb show -- and you're a dumb person.

HOST
Listen -- you think this is all I wanted out of life? For god's sake -- I wanted to be a doctor -- that's right... I had two years of pre-med -- there was this girl, we fell in love, one thing led to another, I knocked her up -- I had to get a job -- I had no money -- we had kids -- I'm running around with a family -- I don't have what to eat -- gimme a break --

CONTESTANT
(consoling; to Alvy)
Look what you've done --
(to Host)
I'll give you my prizes --

20 CONTD

Alvy snaps off set.

ALVY
Everybody's got a story. Jesus. What's happened to all my old schoolmates?

21 CUT TO early classroom again. Various kids tell the camera where they are today.

DICK
I'm the President of the Pincus lumbing Company.

LUCY
I'm very happily married with six kids. My husband is on welfare.

NORMAN
I'm Chairman of Moscowitz Hair Replacement. It's vinyl and we fasten it to your head so you can take a shower.

MARTIN
I sell tallises.

JOE
I used to be a heroin addict. Now I'm a methadone addict.

22 CUT TO Alvy.

ALVY
And Judy Horowitz?

23 SHOT of school play. She is the beautiful, angelic little girl, Alvy, a mere spear holder while she is the star, ogles her. We hear his voice over.

ALVY (V.O.)
I loved her so much. She was the most beautiful thing that walked.

24 SHOT of her today. Fat, with several kids. She walks with them in street. Alvy confronts her.

ALVY
What happened?

JUDY
I got older.

ALVY
But so what? You don't need all that make-up. There's nothing wrong with getting older.
(MORE)

24 CONTD

ALVY (Contd)
It's the make-up and the -- nose job ... and all the fake stuff -- the hair -- look.

He waves hand like a magician and she changes by magic. Same woman but totally natural, little or no make-up, straight hair, real looking and much better.

ALVY
Look at that difference.
(to camera)
Folks, is there a difference? Let's hear it for the no make-up look.

Sound of applause.

ALVY
The price of not turning into your parents is eternal vigilance.

25 OMIT

26 OMIT

26A DAY/EXT. Brooklyn, 1950's. SHOT of kid giving adolescent Alvy a contraceptive which he puts in his wallet.

ALVY
When I was fourteen I knew I should carry around an emergency contraceptive.

26B NIGHT/INT. CAR. 1950's. SHOT of him at seventeen in car with girl removing it from wallet.

ALVY
By the time I got to use it -- it was dust.

It is now powder.

ALVY
The kid who gave me the contraceptive became a newspaperman and died in Viet Nam. I was never in the army. At my physical --
(Into Cavett show piece)

27 CUT TO DAY/INT. ALVIN'S HOUSE

MOTHER
You always only saw the worst in people. You never could get along with anyone in school. You were always out of step with
(MORE)

27 CONTD

MOTHER (Contd)
the world. Even when you got famous you still distrusted the world.

28 CUT TO DAY/EXT. THIRD AVENUE AND MOVIES

Alvy and Rob walking rapidly along Third Avenue.

(CONTINUED)

28 CONTD

ALVY
I'm telling you. He said the word JEW under his breath.

ROB
You're crazy!

ALVY
I heard it. While we were walking off the tennis court he looked at me and then his wife and then muttered -- Jew.

ROB
Alvy, you're a total paranoid!

ALVY
I pick up on those things. I was with some guys at NBC last week and I said, did you eat? And Tom Christie said -- No -- Jew? Not did -- you? But Jew? Jew? Jew? Get it?

ROB
Er, Max --

ALVY
Stop calling me Max.

ROB
Why, Max -- it's a good name for you -- Max, you see conspiracies in everything.

ALVY
Listen, when I go into a record store and a big guy with a blond crew cut says to me: We have a sale this week on Wagner -- Wagner -- and he's looking at me and smiling -- I know what he's really saying -- and he knows and he knows I know.

They arrive in front of cinema.

ROB
Right, Max -- California, Max -- we get the hell out of this crazy city and move to sunny L.A.

ALVY
Forget it, Max.

ROB
All of show business is out there.

28 CONTD (2)

ALVY
Don't keep bringing up California. I can't live in any city where the only cultural advantage is that you can make a right turn on a red light.

ROB
O.K., Max, forget it -- regards to Annie!

Rob goes.

29 SHOT of Alvy waiting in front of movie house. He nervously watches the time. Presently, a guy recognizes him a little. After some hesitation he speaks to Alvy.

FIRST GUY
Hey -- er -- you on television?

ALVY
(hating it)
Me? No ... yeah, once in awhile.

GUY
What's your name?

ALVY
Me? What's the difference, you wouldn't knot it ...

GUY
You're er -- you're on the er -- the Johnny Carson, right?

ALVY
Once in awhile.
(looks around nervously for Annie)

GUY
What's your name?

ALVY
I'm Bob Redford.

GUY
Come on --

ALVY
(looks around nervously, then warming)
Alvy, Alvy Singer ... nice meeting you --
(shakes hand)

29 CONTD

GUY
(calling to his friend, another mug)
Hey -- this is Alvy Singer.

His friend, standing by car, motions back, "what?"

GUY
Alvy Singer! Right? My right?

ALVY
Hey, listen --

GUY
This guy's on television!

ALVY
(muttering)
Does anyone have a large polo mallet?

SECOND GUY
(comes over)
Who's on television?

GUY
This guy. On the Johnny Carson show.

ALVY
Fellas, what is this? A meeting of the teamsters?

SECOND GUY
(skeptical)
What program?

FIRST GUY
Can I have your autograph?

ALVY
You don't want --

FIRST GUY
No, I do. For my girl friend.
(handing him terrible, dirty slip of paper)
Make it out to Ralph.

ALVY
Your girl friend's name is Ralph?

FIRST GUY
It's for my brother.

29 CONTD (2)

As Alvy signs, the Guys call out to passerby:

GUYS
Alvy Singer!

Alvy is writhing as cab pulls up and Annie gets out.

ALVY
Here you are! Jesus Christ, what'd you do, come by way of the Panama Canal?

ANNIE
(as they enter theatre)
I'm in a bad mood.

ALVY
Yeah, well, I'm sorry, honey ... I'm standing around with the cast of The Godfather.

ANNIE
You have to learn to deal with it.

ALVY
Deal with it? I'm dealing with two guys named Cheech.

ANNIE
OK -- please -- I have a headache.

ALVY
You are in a bad mood. Must be getting your period.

ANNIE
I'm not getting my period, Jesus ... every time anything out of the ordinary happens, you think I'm getting my period.

ALVY
A little louder. I think they missed it in the far side of the lobby.
(to Ticket Seller)
Two, please. Has it started yet?

SELLER
Two minutes ago.

ALVY
Well, that's it. Forget it.

ANNIE
Two minutes, Alvy.

29 CONTD (3)

ALVY
I can't come in, in the middle.

ANNIE
The middle? We only missed the titles. They're in Swedish!

ALVY
C'mon, we'll get some coffee for two hours.

ANNIE
Two hours!? I'm going in.

ALVY
Goodbye.

ANNIE
Alvy! While we're standing here talking we could be inside --

Another couple passes them buying tickets, entering.

FIRST MAN
Two, please --

ALVY
(taking Annie aside self-consciously)
Could we not argue in front of everybody.

ANNIE
So what do you want to do?

ALVY
We'll go next door. The picture doesn't start for fifteen minutes.

ANNIE
What's next door?

ALVY
The Sorrow And The Pity.

ANNIE
(as they go next door)
Again? We saw it. I don't want to sit through a four-hour documentary on Nazis.

ALVY
I'm sorry. I have to see a movie from the beginning to the end. I'm anal.

29 CONTD (4)

ANNIE
That's the polite word for what you are.

Now Alvy is regarding her with amused affection as the interplay between the two, while sharp, is the way they relate and not ugly on the surface.

30 DAY/INT. THIRD AVE. THEATER. CUT TO them on line for The Sorrow And The Pity.

There is a reasonable crowd waiting to get in and Alvy is rankled by the guy behind him who is pontificating to his date. Once again, choose good characters. Alvy makes faces as the other man's conversation gets on his nerves.

SECOND MAN
(this will be more or less ad-lib but the main idea is:)
We saw the Fellini film last Tuesday ... it's not one of his best ... it lacks a cohesive structure ... you get the feeling he's never sure what he wants to say ... of course I always felt he was essentially a technical filmmaker ... granted La Strada was a great film ... great in its negative imagery more than anything else ...

ALVY
I can't stand this guy. I'm gonna have a stroke.

ANNIE
Well, stop listening to him.

ALVY
How am I gonna stop listening? He's screaming his opinions in my ear.

SECOND MAN
All that Juliet of the Spirits and Satyricon ... I found it incredibly indulgent ... I mean he's one of the most indulgent filmmakers.

ALVY
The key word here is indulgent ... why are you depressed?

ANNIE
I missed my analyst meeting ... I overslept.

ALVY
How could you oversleep again?

30 CONTD

ANNIE
The alarm clock ...

ALVY
You realize what a hostile gesture that is to me?

ANNIE
I know. Because of our sexual problem.

ALVY
(now self-conscious he's being overheard again)
All right, all right. I don't want the whole line at the Baronet to find out our rate of intercourse.

SECOND MAN
It's like Samuel Beckett. I admire the technique but it doesn't hit me on a gut level.

ALVY
I'd like to hit this guy on a gut level.

ANNIE
Stop.

ALVY
He's spitting on my neck.

ANNIE
You're so egocentric that if I miss my therapy you can only see it in terms of how it affects you.

ALVY
It's probably their first date, right? She met him by answering an ad in the New York Review of Books. Thirtyish academic wishes contact with woman who likes James Joyce, Mozart, and sodomy.
What do you mean our sexual problem? I'm comparatively normal for a man who grew up in Brooklyn.

ANNIE
O.K. I'm sorry. My sexual problem. O.K.? My sexual problem.

This was said in silence and we get the sudden feeling that it's been overheard.

ALVY
(covering)
I never read that...who wrote it? It was Henry James, wasn't it? My Sexual Problem by Henry James... Sequel to Turn of the Screw.

SECOND MAN
It's the influence of television. Marshall McLuhan deals with it in terms of being a high definition and hot medium rather than say print, which he regards as totally linear or TV, which is cool or preliterate. I'm talking now in terms of media implosion or tribal intensity.

ALVY
I'd give anything for a large sock with horse manure in it.

Line moves, Alvy addresses camera.

ALVY
What do you do when you get stuck with a guy like this behind you at a movie line?

SECOND MAN
(to camera)
Why can't I express my opinion? It's a free country.

ALVY
Aren't you ashamed to speak so loudly? And you're completely wrong about Marshall McLuhan. I hate too much confidence.

SECOND MAN
Really? I happen to teach a course at Columbia called TV media and culture, so I think my insights into Mr. McLuhan have some validity.

ALVY
Really? Well I just happen to have Mr. McLuhan right here.

Alvy produces McLuhan.

MCLUHAN
I've been listening to you. You know nothing about my work. How you ever got to teach a course in anything is a total amazement.

ALVY
(to camera)
If life were only like that.

McLuhan and Alvy converse casually.

MCLUHAN
(to Alvy)

... What can you expect from the American educational system. Any fool can give a course at a university.

ALVY
Too easy for the pseudo-intellecutal to hide behind words.

MCLUHAN
You went to college, didn't you?

30 CONTD (3)

ALVY
For one year.

31 CUT TO Alvy in college days. A New York college. DAY/INT. 1953.

College age Alvy (same as older but shorter hair, etc.) before several deans.

DEAN POLLACK
Mr. Singer, I take it it was your decision to hang Dean Rogers in effigy?

ALVY
(sweating and tap dancing)
Sir -- let me explain -- and the Dean will hear me out -- we disagree over the proposed Pete Seeger concert -- I think it's an issue of basic freedom ...

DEAN POLLACK
Would you describe yourself as pro-communist, Mr. Singer?

ALVY
Me? I hate the communists -- hate 'em ... though I am for a more even distribution of wealth ... I mean ... and I'm against the Korean War ... I ... I ... I really wanted to be an anarchist but I didn't know where to go to register ... ha, ha ...
(cold, noting response)
I didn't hang Dean Rogers in effigy ... I hung an effigy but it was not anyone in particular.

DEAN POLLACK
(producing it)
Was this it?

Exact facial replica of Rogers who sits there, a silly-faced Dean.

ALVY
Yes -- there is a resemblance ... I see why you say that ...

DEAN POLLACK
Mr. Singer, we've decided to drop you indefinitely --

ALVY
(comparing effigy face and Rogers)
Funny -- this is more lifelike.

32 CUT TO a shot from Sorrow and Pity showing Nazis.

33 NIGHT/INT. ALVY'S APARTMENT. CUT TO Alvy and Annie after film home in bed. She reads: The Second Sex by Debeauvoir. He thinks.

ALVY
Those people in the French resistance were brave. To have to listen to Maurice Chevalier sing so much ...

ANNIE
I know I always ask myself how I'd stand up under torture?

ALVY
The Gestapo would take away your Bloomingdale's charge card, you'd tell 'em everything.

ANNIE
That movie always makes me feel guilty.

ALVY
(kissing her)
It's supposed to.

ANNIE
Alvy, don't ...

ALVY
It's not normal. We're sleeping in a bed together.

ANNIE
I have to rest my voice. I'm singing tomorrow night.

ALVY
You used to think I was very sexy. Do you remember the amount of times we had sexual relations when we first met? We're probably listed in the Guiness book of world records.

ANNIE
It'll pass. You've been married. You know how things can get. I mean you were very hot for Allison at first.

34 NIGHT/INT. CUT TO location. 1958 Adlai Stevenson rally to achieve nomination rather than JFK.

35 Backstage. Alvy waits to go on. Another comedian, number one, is on working. There is a general backstage hubbub.

A very attractive woman of about twenty-two, Allison, is on the Stevenson committee and is part of running this rally.

35 CONTD

ALLISON
(to Folk Act)
You follow Josh White, Jr.

ALVY
(nervously)
Excuse me, when do I go on?

ALLISON
Who are you?

ALVY
Alvy Singer. The Comedian.

ALLISON
Right --
(checks clipboard)
You're next.

ALVY
What do you mean, next?

ALLISON
You're on right after this act.

ALVY
But he's a comic.

ALLISON
Yeah --

ALVY
You're gonna have two comedians go on in a row?

ALLISON
Why not?

ALVY
I don't want to go on right after another comedian.

ALLISON
It's O.K.

ALVY
(sneaking tense peeks)
They're laughing! Listen! I can't. It's no good.

ALLISON
Relax. They'll love you.

35 CONTD (2)

ALVY
He's getting laughs, then I'm supposed to get laughs? How much can they laugh?

ALLISON
Hey, are you feeling O.K. Because you're all white --

ALVY
Look, I'm new at this ... I'm a writer ... I don't know if you know that ... I basically write for other comedians ... I'm just breaking in ... Look at my hands, they're sweating ... Oh! Another laugh!

ALLISON
They're a wonderful audience. You want some brandy? Or smelling salts or something?

ALVY
Why couldn't I stay a writer -- alive in my room -- get into these things ...
(finally notices how pretty Allison is)
What's your name?

ALLISON
Allison.

ALVY
Allison what?

ALLISON
Porchnik.

ALVY
Porchnik? Nice name ...
(under his breath)
Allison Porchnik -- Jesus ...

She laughs. Nervously, Alvy watches from wings, his interest in Allison picking up, he tries making some conversation.

ALVY
You work personally for Stevenson?

ALLISON
No-no-no ... I'm in the midst of doing my thesis.

ALVY
In what?

35 CONTD (3)

ALLISON
Political Commitment in Twentieth Century Literature.

ALVY
Um, a nice light subject. Ooh -- big laugh.

ALLISON
Yeah -- he's really funny --

ALVY
Right ... So what is it? Brecht, Malraux, Sartre --

ALLISON
That's right. Anouilh, Camus --

ALVY
Silone -- gee, don't tell me ... You're Brandeis University, right? Jewish left wing liberal. Socialist summer camps, your father likes Bach and Ben Shan, you're progressive in all areas but sex -- you'll only relate to members of the American Civil Liberties Union -- stop me before I make a fool of myself -- Was I close?

ALLISON
It's great. I love being reduced to a cultural stereotype.

ALVY
Yeah, I know. I'm a bigot. Fortunately for the left. ... So ... was I wrong?

ALLISON
Half and half.

ALVY
Oh, god -- I'm on! Quick, tell me something about yourself before I go out there.

ALLISON
I think you're cute.

ALVY
Right.

And now, braving it, he takes stage. He does a few political but brilliant jokes relating to Eisenhower, Kennedy, etc. Then, out of sequence, he looks at wings. Allison is there, enjoying him. He says:

35 CONTD (4)

ALVY
Cute? What a word.

The audience, of course, doesn't know what he means.

ALVY
Excuse me, it's an inside joke.

SHOT of Allison's face.

36 DAY/INT. ALVY'S HOUSE - 1940s.

Mother is walking away, facing camera, doing mother's business. In background, Alvy has removed oral thermometer and is quickly holding it over radiator.

MOTHER
He looked so cute with the measles. But he missed three weeks of school. They want me to send him to a special school. He got a very high mark on his IQ test but ... it's so far to travel every day.
(to Alvy)
Your cousin Doris can only stay an hour --
(to Doris)
Don't sit too close but he's over it now --
(reads thermometer from Alvy's mouth)
He still has some ...

Mother goes. Doris and Alvy ad-lib hellos.

Doris reads from child's war adventure book of period or comic book. Alvy is sexually obsessed with her for obvious reasons and soon begins drooling.

DORIS
Alvy, you're drooling.

She continues reading about the Nazis.

37 CUT TO DAY/INT. NAZI COLONEL'S OFFICE

COLONEL
(in German with subtitles)
We caught two from the Resistance. We tortured the Frenchman, Sartre but he refuses to talk. Here's the American.

Alvy's brought in, the coward. Grown man.

37 CONTD

ALVY
Listen fellas -- be specific -- what do you want to know? I have a low threshold of pain -- please ... and I'm hungry ... I need some food ... I have low blood sugar ... I'd like to avoid torture ... food? Nothing elaborate ... a little melba toast or some cocktail franks? ... Just don't hurt me ... I'm a slow healer ...

38 *INT. ALLISON'S APT. DAY. 1960's. Grown Alvy awakens from nap in apt. with Allison.*

ALVY
Why!? Why am I always the coward?

ALLISON
Not the same dream.

ALVY
Allison -- if I'm ever tested I know I won't rise to the occasion.

ALLISON
(patiently)
You're fine, Alvy.

ALVY
I'm not talking about doing benefits or petitions ... I'm talking about real tests ... the Warsaw Ghetto or something ... I want to know that I would make the correct moral decision even if it meant getting shot. Now wait a minute, let me re-think my position on that --

ALLISON
Alvy, we've talked about this before. Some men are great at painting and composing, some men are great at surgery, some men have a natural flair for great heroism -- you write jokes.

ALVY
(struck)
I think I'm going into the kitchen to put my eyes out --

ALLISON
Stop being so guilty.

38 CONTD

ALVY
I'm not helping my fellow man -- there was an earthquake in Chile -- I should be there --

ALLISON
How can you think of going to Chile if you got Montezuma's Revenge in Philadelphia?

ALVY
It was psychological. A comedian? I was born amusing. That's luck.

ALLISON
You want some tuna fish?

(CONTINUED)

38 CONTD

ALVY
The big thing is to have courage. How would I behave in a concentration camp?

ALLISON
If Nixon beats Kennedy you may find out.

ALVY
The artist in society is so full of himself -- art -- big deal -- if a building is burning and you can save either The Mona Lisa or some jerky guy -- who do you carry out?

ALLISON
(who's heard it before)
I know -- the guy. You want onion?

ALVY
That's the god damn problem -- then you're stuck with some jerky guy ... but you gotta save him.... then he votes Republican ... life is sacrifice ...

ALLISON
(calming his standard tantrum)
And me -- was marrying me a sacrifice?

ALVY
(calming under her aegis)
I'll always love you. You know that.

39 DAY/INT. BEACH HOUSE. CUT TO Alvy and Annie kick in doors playfully at beach house. State of happy panic. Six live lobsters they purchased are loose, crawling all over rooms. Ad-lib commotion.

ANNIE
Here! Be careful!

ALVY
It's a mistake to bring a live thing in the house!

ANNIE
There's one escaping!

ALVY
Dial 911! It's the police! The Lobster Squad!

ANNIE
They're only baby ones.

39 CONTD

ALVY
Only baby ones! You pick 'em up!

ANNIE
(does)
Here.

ALVY
Don't give him to me!

ANNIE
Now one's under the refrigerator!

ALVY
Talk to him -- you speak shellfish!

ANNIE
Get him out!

ALVY
Get him out!? How? I'm not putting my hand under there -- put that one in the pot --

ANNIE
(taking it from him)
In the pot? I can't put a live thing in hot water.

ALVY
What'd you think we were gonna do with 'em? Take 'em to the movies?
(Alvy tries, misses)

ANNIE
Nice shot.

ALVY
Whose idea was this?

ANNIE
You said eat in. We should've broughten lobster salad -- then they're all squished up.

ALVY
Boughten? There's no such word as boughten! How did you get out of High School?

ANNIE
Get that one from under the sink!

39 CONTD (2)

ALVY
How? I'll put some butter sauce and a nut-cracker on *this side and maybe he'll run* out the other side.

ANNIE
(hands him one)
Here ... you put it in the pot!

ALVY
(with it in hand)
I don't want this lobster!

ANNIE
This'll make a great photo --
(runs for camera)

ALVY
Annie -- there's a live crustacean in my hand!

ANNIE
(with camera)
Dammit -- just hold it --

ALVY
We should've bought steaks -- they don't crawl around --

She snaps photo. It ends scene and CUT TO them on beach in lovey-dovey mood.

ALVY
The lobster, unlike you and I has his skeleton on the outside.

ANNIE
That's real interesting.
(fakes sarcastic yawn)

ALVY
So tell me about your romances ... what were they like?

40 INSTANT CUT TO Dennis of Chippewa Falls. Young man, prototype.

ANNIE (V.O.)
Very normal ... you know ... Dennis from Chippewa Falls High School ...

43 NIGHT/INT. LOFT APARTMENT. CUT TO small group at loft gathering. The present-day Alvy and Annie watch. They are present at this loft gathering but not visible to any guests and they see Annie as she was two years ago at the party. Optical stuff. Jerry, her old beau, resembles James Dean.

ALVY
Jesus, look at you, you're such a clown.

ANNIE
I look pretty.

ALVY
Of course you do -- but that guy.

ANNIE
He was nice.

They eavesdrop.

JERRY
Acting is like an exploration of the soul. It's very religious. A kind of liberating consciousness. Like a visual poem.

ALVY
(standing over this scene, commenting)
Yuch! Is he kidding with that crap?

YOUNGER ANNIE
Right, right, I think I know exactly what you mean when you say religious.

ALVY
You do?

ANNIE
Come on, I was younger.

ALVY
It was last year.

JERRY
It's like when I think of dying. You know how I'd like to die?

YOUNGER ANNIE
How?

JERRY
I'd like to be torn apart by wild animals.

ALVY
Oh, heavy! Eaten by some squirrels.

40 CONTD

ALVY (V.O.)
With the pomaded hair and the souped-up car -- everything was bitchin'.

ANNIE (V.O.)
Now don't criticize.

ALVY (V.O.)
O.K. -- I'm just intrigued with your background ... it's so different than mine.

41 SHOT of Annie bedraggled, younger, terrible hair style, awful clothes with some jerky guy.

ANNIE (V.O.)
There was Monty Mumford ... took me to the Sock Hop.

ALVY (V.O.)
The Sock Hop? In New York the young girls were going to gang bangs ... Sock Hop?

ANNIE (V.O.)
You'd have laughed at the way I looked then ... like an airline stewardess or the wife of an astronaut. Then there was Jerry the actor.

42 OMIT

(CONTINUED)

43 CONTD

ANNIE
He was a terrific actor and very neat looking and emotional. I don't think you like emotion too much.

JERRY
(putting her stockinged foot on his heart)
Feel my heart with your foot.

ALVY
Is he kidding? I'm gonna throw up.

44 CUT BACK to beach.

ANNIE
I guess he was creepy.

ALVY
Lucky I came along.

Kiss.

ANNIE
Oh really? Well -- la-de-dah.

ALVY
Hm. Who would ever think that I could have a good time with a girl who says la-de-dah.

ANNIE
I know -- you like those real New York girls --

ALVY
Not just --

ANNIE
Oh, I'd say so ... You married two of them.

45 DAY/INT. INTELLECTUAL PARTY. CUT TO Alvy and his second wife, Robin, directly in the mold of Allison, enter a smart New York cocktail party of intellectual types. Robin is more sexy, nervous, than Allison.

ROBIN
There's Henry Druker. He has a chair in history at Princeton. And the short man is Hershel Kaminsky. He has a chair in philosophy at Cornell.

ALVY
Two more chairs and we'd have a dining room set.

45 CONTD

ROBIN
Why are you so hostile tonight?

ALVY
We're missing the Knicks.

ROBIN
Is that Paul Goodman? No -- and be nice to the host because they're publishing my book, ... Hi Doug --
(sotto to Alvy)
Douglas Wyeth -- The Foul Rag and Bone Shop of the Heart.

ALVY
I'm so tired of exchanging ideas with people who write for Dysentary.

ROBIN
Commentary.

ALVY
I thought Commentary and Dissent merged forming Dysentary --

ROBIN
No jokes -- these are friends ... O.K.? ...

MONTAGE snatches of conversation.

SIDNEY
My book was called Alternate Modes of Perspectives. His was Alternative Styles of Perspectives.

JOHN
I see.

CUT TO:

NORMAN
I'm going to say one word that will refute your entire argument: Beowulf.

CUT TO:

OGDEN
I understand the teacher's union is offering to sign a non-aggression pact.

CUT TO ALVY and Miss Harper and Dr. Post.

DR. POST
I'm going to send you my essay on The Comic Mask and Chinese Classical Theatre ... it totally analyzes comedy ...

45 CONTD (2)

ALVY
(bored)
Great ...

MISS HARPER
Tell me, Mr. Singer ... what is important to you as a human being?

ALVY
Gravity.

CUT TO:

LUPOWITZ
It's moving, it's great, it's theatrical, it's meaningful, it's well constructed, but is it a play?

CUT TO:

HILLMAN
If the eyes are indeed the mirror of the soul, then what is the buttocks?

CUT TO:

DR. FELDSPAR
His idea was to do an all-black version of Madame Butterfly.

CUT TO:

ROBIN
Mine was a strict Freudian ... he had the bust of Freud, the Ben Shahn drawing ... little cloth doll of Freud, small, dark office ... Egyptian art ... small Oriental rugs ... couch ... after awhile I began to think he had a psychosis ... he thought he was Freud ... He wore a prosthesis and there was nothing wrong with his jaw ...

CUT TO:

DWIGHT
You review mine and I'll review yours.

CUT TO:

NEEDLEMAN
I'm inner-directed, he's outer-directed but his outer direction is inner directed.

CUT TO:

HATFIELD
I liked T.S. Eliot. It's great to know there's an Episcopalian who's not easy to figure out.

CUT TO:

LISA
I don't care. I'd rather drown than ask Brad for help.

CUT TO:

MENDEL
I don't know much about art but I know what I'm supposed to like.

CUT TO:

EDNA
What you're suggesting, Professor Kline, is the Big Bang Theory.

46 CUT TO bedroom. Alvy watching Knicks on TV. Robin finds him.

ROBIN
Here you are. There's people out there.

ALVY
I can't believe this -- the Knicks were 14 points ahead -- now they're two points ahead.

ROBIN
Alvy, what is so fascinating about a group of pituitary cases trying to stuff a ball in a hoop?

ALVY
It's physical -- I trust it ... One thing about intellectuals -- they prove that you can be brilliant and still have no idea of what's going on. On the other hand, the body doesn't lie --
(grabbing her)

ROBIN
Alvy, stop.

ALVY
Come on -- it'll really be erotic -- all those Ph.D.s in there discussing modes of alienation and we're quietly humping.

ROBIN
Don't -- you're using sex to express hostility.

ALVY
Why do you always reduce my animal urges to psychoanalytic categories? he said, as he removed her brassiere --

ROBIN
(annoyed)
Alvy, there are people here from the New Yorker Magazine -- my god, what would they think?

She leaves. Alvy checks last look at game on TV. We see game and it is Knicks vs. a real team --

ALVY
(mutters as he watches)
Intellectuals -- where does it get you --

ANNOUNCER'S VOICE
Knicks ball -- out of bounds -- Jackson to Bradley -- shot! No good! Rebound -- Keirkegaard --

46 CONTD

CUT TO set where this is happening.

ANNOUNCER'S VOICE (Contd)
Passes to Neitzche -- fast break to Kafka! Top of the key -- it's Kafka and Alvy -- all alone -- they're both gripped with anxiety -- and guilt and neither can shoot! Now Earl Monroe steals it! And the Knicks have a four on two --

47 NIGHT/INT. ALVY AND ROBIN'S APT. CUT TO Robin and Alvy in bed, throes of passion. Presently, outside in street, we hear a police siren. The constant ringing gradually bothers Robin.

ROBIN
That god damn siren!

ALVY
Don't get upset ...

Kisses her, tries to continue, siren continues.

ROBIN
(stopping)
God damn it! I was so close.

ALVY
(rising angrily)
Last night it was a guy honking his horn -- The city can't shut down ... you want the airport closed too? No flights while you're having sex.

ROBIN
I'm too tense ... I need a Valium ... my analyst thinks I should be living in the country rather than New York.

ALVY
I can't live in the country ... it's too quiet ... we've discussed this ... there's crickets ... I'm scared at night ... you eat dinners ... you can't take a walk ... you got screens on the windows ... with the dead moths inside ... then there's the Manson Family or Dick and Perry ...

ROBIN
O.K., O.K. My analyst just thinks I'm tense. Where's the damn Valium?

ALVY
(moving closer to her)
It's quiet now ...

47 CONTD

ROBIN
I can't ... my head is throbbing ...

ALVY
You got a headache --

ROBIN
I have a headache --

ALVY
Bad?

ROBIN
Like Oswald in Ghosts ... where are you going?

ALVY
I'm going to take a cold shower.

48 DAY/INT. TENNIS LOCKER ROOM. CUT TO shower. PULL BACK. It is in New York tennis club. Tennis courts. Indoor. Alvy and Roberts are suiting up in locker and following chat takes place there and en route to court. Lots of movement.

ROBERTS
Max, will you get dressed. The girls are waiting.

ALVY
I'm telling you. The failure to get behind New York City is anti-semitism.

ROBERTS
The city is horribly run, Max.

ALVY
Max, this has nothing to do with economics or politics -- we're discussing foreskin.

ROBERTS
No, Max ... that's a convenient out. Every time a group disagrees with you, they're anti-semites.

ALVY
They think those of us who live in New York are left wing Jewish, communist, homosexual, pornographers. I sometimes think it, Max, and I live in New York.

48 CONTD

ROBERTS
If we moved to California we could play outdoors. Every day. In the sun.

ALVY
Sun is bad for you. Max -- everything our parents said was good is bad ... sun, milk, red meat, college ...

49 DAY/INT. TENNIS COURTS. CUT TO court; they meet girls. Janet is a New York actress; Annie, the quintessential white-bread. This section mostly ad-lib, but note that Annie is shy and awkward.

ROBERTS
You know Janet.

JANET
This is Annie Hall.

ALVY
So who are the sides?

ROBERTS
Me and Janet. You and Annie.

ANNIE
I'm not great.

ALVY
I can't serve.

Ad-lib tennis. They have fun. Alvy is O.K., serves awkwardly, perhaps once his racquet flies out of his hand, everyone is having fun, kidding, perhaps Alvy and Annie collide going for ball between them.

Annie plays well, not great but quite steady.

Alvy compliments her on her play, she demurs.

50 DAY/EXT. STREET - TENNIS COURTS. CUT TO after game. Alvy alone downstairs seeks cab.

Annie comes down, having dressed more slowly. She is a flamboyant dresser.

ANNIE
(always awkward)
Oh -- hi! ...

50 CONTD

ALVY
Hi.

ANNIE
... Hi ...
(laughs)
... well ... 'bye ...

ALVY
'Bye.
(pause)
You play well.

ANNIE
Oh ... yeah? ... Well ... so do you. I mean what a jerky thing to say ... I mean right after you say it -- you play well -- so I have to say -- you play well ... Oh, Annie ... la, de, dah ...

ALVY
You want a lift?

ANNIE
(perks up interestedly)
Why? ... You have a car?

ALVY
I'm gonna get a cab.

ANNIE
Oh -- well -- no -- I got a car.

ALVY
You got a car? So why'd you ask me if I had a car like you wanted a lift?

ANNIE
Oh -- you know -- I don't know -- I got a little VW.

ALVY
Yeah? Great.

ANNIE
You want a lift?

ALVY
Me? Sure ... which way you going?

ANNIE
Downtown.

50 CONTD (2)

ALVY
I'm going up.

ANNIE
I'm going up too.

ALVY
You just said down.

ANNIE
I know but I can go either way ... I live up ... what the hell ... I'll have company ... I hate driving alone.

51 DAY/INT. ANNIE'S CAR. CUT TO them in car. Lots of debris.

ALVY
Nice car ... you keep it neat ... what is this, a sandwich?

ANNIE
Oh, that. Yeah.

Alvy does a take as if to say, O.K., I was a fool to ask. Annie pulls out and rips into traffic at fast speed, knifing perilously between cars and trucks. Alvy is tense.

ALVY
Ahem ... going a little rapidly ...

ANNIE
Don't worry. I'm a good driver.

ALVY
Right ... Oh, Jesus ...

She's tailgating. Going to her pocketbook, which is enormous and cluttered, amidst this speeding through traffic.

ANNIE
You want some gum?

ALVY
No ... that's O.K. ...

She's driving, fishing through bag for last stick of gum.

51 CONTD

ANNIE
Where is it?

ALVY
(scared)
Shall I find it? You can concentrate.

ANNIE
That's O.K. ... you drive?

ALVY
I -- I -- have a problem with driving.

ANNIE
You do?

ALVY
I have a license -- but I don'- drive really because -- I have a problem with my hostility.

ANNIE
Oh right ... your hostility? Hey, you see that guy cut me off? Ha, ha ...

ALVY
Yeah -- well --

ANNIE
No -- what do you mean?

ALVY
I get angry ... I get a little paranoid ... I think the other drivers are out to get me ... and all my anger comes out ...

ANNIE
Oh -- right ... well ... you know ... I -- I ... yeah ... yeah ... ha, ha ... right ...

ALVY
How do you know Janet?

ANNIE
I'm in her acting class.

ALVY
Oh, you're an actress ...

ANNIE
Well ... right ... no ... you know ... an actress ... ha ... commercials ... you know ...

51 CONTD (2)

ALVY
You're not from New York ...

ANNIE
Chippewa Falls.

ALVY
Right. Where!?

ANNIE
Wisconsin? But I've been living here two years.

ALVY
Right. Uh-oh ...

They just miss a car with a swerve.

ALVY
Jesus -- close ...

ANNIE
(gesturing to brownstone)
I live here ... oooh ... there's a parking space.

ALVY
Well, take it ... I only live three blocks up ... I'll walk.

ANNIE
No.

ALVY
Take the space. Go ahead ... take it.

She considers, figures he's right, and with a last-minute decision, lurches into it with a screech.

52 DAY/EXT. ANNIE'S APARTMENT. They exit car and are in street.

ALVY
Thanks for the lift ... you play great tennis ... you're the worst driver in the world -- and I love what you're wearing.

ANNIE
Yeah? Oh ... O.K. ... O.K. ... you know ...
(her sweater)
This was a present from Grammy Hall.

ALVY
Who? Grammy Hall?

52 CONTD

ANNIE
My Grammy.

ALVY
Your Grammy? Jesus ... where did you grow up? In a Norman Rockwell painting? Your Grammy!?

ANNIE
I know ... it's silly ...

ALVY
My Grammy didn't have time to knit sweaters. She was too busy getting raped by Cossacks.

ANNIE
Listen -- you want to come up and have -- some wine? Or something? No? I mean you don't have to ... you're probably late ...

ALVY
No ... come on ... sure ...

ANNIE
You sure?

ALVY
I have nothing till my analyst session.

53 They walk and we follow to her house and up, etc.

ANNIE
You see an analyst?

ALVY
Well, you know, just for fifteen years.

ANNIE
Fifteen years!?

ALVY
I'm giving my analyst one more year -- then I'm going to Lourdes.

ANNIE
Fifteen years! No ... Yes? ... What do you talk about? Fifteen years? No ... it's a joke ... nobody's that crazy.

ALVY
I have a serious problem. Did you read <u>The Sun Also Rises</u>?

53 CONTD

ANNIE
No.

As they go off.

ANNIE
What? ... No ... Jesus ... fifteen years ... you gotta be looney tunes.

54 DAY/INT. ANNIE'S APARTMENT. CUT TO them entering her apartment. Although it is messy, it is very charming with a vital quality and very imaginative low price, improvised decorating. Obviously Annie, as we've seen by her dress, and now her apartment, has a wonderful visual flair.

ALVY
Um ... this is nice ...

ANNIE
Oh yeah?

ALVY
A tad disorganized but er ... like Berlin after World War Two.

ANNIE
I know -- I know ...
(she straightens up)

ALVY
(picking up book)
Sylvia Plath ... Interesting poetess who holds unusual charisma for the college girl mentality because of a neurotic suicide misinterpreted as romantic.

ANNIE
Yeah ... well ... right ... but some of her poems are neat.

ALVY
Neat? Her poems are neat? Who says neat? This is 1975.

ANNIE
Well, I mean ... you know ... you know ...

ALVY
(photography on wall)
Who's that?

ANNIE
That's Dad and Duane, my brother ...

54 CONTD

ALVY
Duane?

ANNIE
Right ... and there's Grammy Hall ... and that's Sadie ...

ALVY
Sadie?

ANNIE
Sadie ... yeah ... right ... right ... she met Grammy through Grammy's brother, George ... George was real sweet ... y'know he had that thing where you fall asleep in the middle of a conversation --

ALVY
Narcolepsy?

ANNIE
Right ... and he went down to the union to get his free turkey -- the union always gave him a free turkey at Christmas time because George was shell-shocked in the first war -- so he dropped off to sleep while he was getting his turkey and never woke up ... so he's dead ... terrible ... I er ...

ALVY
Right ... well, I gotta be going.

ANNIE
Really?

ALVY
Well, I'm all perspired from tennis ...

ANNIE
Didn't you shower at the club?

ALVY
No ... I ... I never shower in a public place.

ANNIE
Why not?

ALVY
Oh ... I don't know ... don't like to get naked in the presence of a male ...

ANNIE
No? I see. I guess. Er ... fifteen years ...

54 CONTD (2)

They both drink some white wine.

ANNIE
You're what Grammy Hall would call a real Jew.

ALVY
Oh, thank you ...

ANNIE
Y'know ... she hates Jews ... thinks they just make money -- but she's the miser -- is she ever -- boy, isn't it a wacky old world ...

ALVY
(gestures to series of good photos on wall)
Did you take those? They're great.

ANNIE
Yes ... I -- I -- dabble.

Throughout the following exchange we see subtitles on the screen in the manner of a foreign film. The subtitles show what the characters are thinking as opposed to what they say.

Title: I dabble? Listen to me -- what a jerk.

ALVY
They're very interesting. They have -- a -- a -- quality ...

Title: You are a great-looking girl.

ANNIE
I'd like to take a photography course.

Title: He probably thinks I'm a yo-yo.

ALVY
Photography is an interesting art form because a real set of aesthetic criteria haven't emerged yet.

Title: Her legs are great and what a great ass.

ANNIE
Aesthetic criteria -- you mean -- whether it's a good photo or not?

Title: I'm not smart enough for him. Hang in there.

54 CONTD (3)

ALVY
The medium or material of photography becomes a condition and enters into the total effect.

Title: Thank God I read that article by Susan Sontag.

ANNIE
To me it's all instinctive. I just feel it. I try and sense it, not think it so much ...

Title: God, I hope he doesn't turn out to be a shmuck like the others.

ALVY
Of course, but an over-riding theoretical sense places it within the perimeters of social perspective --

Title: Christ, I sound like FM radio. Relax.

ANNIE
I guess you're gonna be late ...

ALVY
What are you doing Friday night?

ANNIE
Nothing.

ALVY
Oh -- no -- damn ... I have something ... what about Saturday night?

ANNIE
Nothing.

ALVY
Hey -- you're not too popular.

ANNIE
I? Me? ... I -- I -- meet a lot of jerks ... I -- I'm going to get some cats ... Oh no -- wait ... Saturday night I'm supposed to sing ... Yeah ... sing ... right ...

ALVY
Really? You didn't say you sang.

ANNIE
Oh -- well -- you know -- it's my first time.

ALVY
I'd love to come.

54 CONT'D (4)

ANNIE
Oh no -- I'm auditioning at some club -- my first time.

ALVY
I want to. I know I'll love you.

ANNIE
Really?

ALVY
Sure. You'll like it too. Nightclubs are fun.

55 NIGHT/INT. NIGHT CLUB. CUT TO Reno Sweeney's (or some club).

Annie is singing. She's wonderful but the place is very noisy. People talk through her ballad.

Finally a dish shatters, people argue loudly with the one who broke it ... the waiter comes.

56 INT. DRESSING ROOM. CUT TO her backstage later, angry and defeated.

ANNIE
Oh Jesus ... what a catastrophe! ... And you had to see me ...

ALVY
You were great. So the place was a tad restless ...

ANNIE
What am I doing here? I can't sing.

ALVY
You're wonderful.

ANNIE
They hated me ... some fat woman at the front table is talking at the top of her lungs.

ALVY
Nightclubs are nightclubs. You gotta get used to them. But you have to stick to it. You're great. You have a lovely voice.

ANNIE
I never took a lesson.

56 CONTD

ALVY
And you have a great quality.

ANNIE
Oh -- fiddlesticks.

ALVY
Yeah -- fiddlesticks. You're great. C'mon. Let's go get something to eat.

Alvy hits her with a smile and we:

57 NIGHT/INT. DELICATESSEN. CUT TO them eating at delicatessen. Annie orders a hot pastrami on white bread with mayonnaise and a tomato. Alvy makes appropriate faces.

ANNIE
So -- your second wife left you -- were you depressed?

ALVY
Nothing a few megavitamins couldn't cure.

ANNIE
And your first wife? Allison?

ALVY
She was nice -- I guess. I was too crazy.

58 NIGHT/INT. ALVY & ALLISON'S APT. CUT TO Alvy and Allison. She's trying to promote passion. He's preoccupied.

ALLISON
(kiss)
Alvy --

ALVY
I can't -- I can't -- it's on my mind. It's obsessing me!

ALLISON
Well, I'm getting tired of it. I want your attention.

ALVY
He drove past the book depository -- the police said it was an exit wound -- but how could Oswald have fired from two angles at once? Dosen't make sense!

ALLISON
Alvy!

58 CONTD

ALVY
Oswald was not marksman enough to hit a moving target at that range -- but if there was another assassin --

ALLISON
We've been through it --

ALVY
If the shells recovered from the Manlicher Carcanno -- hmmm --

ALLISON
And everybody on the Warren Commission is in on it?

ALVY
Why not?

ALLISON
Earl Warren?

ALVY
Why not? I don't know Earl Warren.

ALLISON
Lyndon Johnson?

ALVY
Lyndon Johnson? He's a politician! You know what kind of ethics a politician has? It's like a notch under child molester.

ALLISON
So what are you saying? Everybody's in on the conspiracy ... Everybody -- the FBI, CIA, oil companies, the Pentagon, J. Edgar Hoover, the men's room attendant at the White House --

ALVY
I'd leave out the men's room attendant.

ALLISON
You're using the conspiracy theory as an excuse to avoid sex with me!

ALVY
You're crazy! ... Am I?
(to camera)
Why did I turn off Allison? She was sweet, smart, willing, ... is it that old joke? I cannot belong to any club who would have someone like me for a member?

59 NIGHT/INT. ALVY'S APT. CUT TO Annie and Alvy in bed. Post-coital.

ALVY
As Balzac said: There goes another novel. God -- you were wonderful!

ANNIE
Yeah? ... No.
(offers him reefer)

ALVY
No -- I -- I -- I don't ...

ANNIE
Never?

ALVY
Uh-uh ... I'm not into hallucinogenics ...

ANNIE
Oh, silly ... it's just grass ... I don't do it very often ...

Alvy starts to do her again.

ALVY (V.O.)
The trick is -- when something wonderful is happening -- to be present at the event -- be there -- time is passing -- stop it.

FREEZE FEAME. They are at a blissful moment of passion.

We hear their voices, a humorous contrast in their matter-of-factness to the shot of their ecstasy. Like two radio comics.

ALVY (V.O.)
I've now come to the conclusion that you're polymorphously perverse --

ANNIE (V.O.)
Really? Me? No -- I am? What? Perverse? No -- yes!

ALVY (V.O.)
I'm sorry I said anything -- let's just relish the moment.

60 CUT TO Knicks game. Wild excitement. They are at it.

61 CUT TO Bookstore. DAY/INT.

Alvy buys Denial of Death and Death in Western Thought.

61 CONTD

Annie looks at book on Cats ... Alvy gives her two books, The Death of Ivan Ilyitch and something by Kubler-Ross.

62 DAY/EXT. PARK. CUT TO them in Central Park. People watching.

We break our CUTS up. Sometimes SHOTS of them, always SHOTS of characters in life's passing parade.

Overdressed tanned man.

ALVY
Oh, look at this guy. He's just come back from Miami Beach. Gin Rummy finals.

Black stud.

ALVY
Here's Mr. Black Cool ... he's wearing his top vines ...

ANNIE
You're terrible.

(CONTINUED)

62 CONTD

ALVY
Oooh, look -- Mr. Mafia. He's probably in the linen supply business ...

ANNIE
Shh.

Creepy woman.

ALVY
Look, look, four thousand dollars on cosmetic surgery ... she's had everything but her ankles lifted ...

ANNIE
Shhhh ...

Couple.

ALVY
Look at this couple ... they probably met bowling ... I'm glad my bedroom's not under theirs ...

Annie laughs ... two gays pass.

ALVY
These guys met on Fire Island ... they're giving it a chance ... listen to a lot of Cole Porter together ...

A weirdo passes.

ALVY
Dig this guy ... He gets the Diane Arbus award.
(about another)
There's the winner of the Truman Capote look-alike contest.

ANNIE
(she's right with it now)
Look at Mr. Slick ... he has a charge account at Gucci ...

ALVY
Right. Got to be in the music business ... tapered shirt ... with the star sapphire pinky rings, comedy and tragedy cuff links and the G-clef tie pin ...

62 CONTD (2)

Great-looking old lady.

ANNIE
Now she's got style.

ALVY
She's great. Look at this character ...

ANNIE
I love pattern on pattern ...

Another girl passes. Annie is getting with it.

ANNIE
Someone told her she looks like Cher ...

Another guy.

ANNIE
There's the winner of the Elton John look-alike contest ...

Thin man.

ALVY
This guy's wait-listed at Forest Lawn.

ANNIE
I was to Forest Lawn. You spend much time in California?

ALVY
Don't like it. Too pleasant ... too much sun ... I woke up three in the morning at the Beverly Hills Hotel, the sun was out ...

ANNIE
We went on a camping trip to California once ... Mom and Dad and me and Duane ... it was fun but that was years ago ... Grammy Poindexter -- that's mom's mom -- came along ... she got the shingles.

ALVY
All my friends are moving out there.

63 DAY/EXT. ROB'S BEVERLY HILLS HOUSE. Alvy has the following fantasy. He and Annie are visiting Rob, now a resident of Beverly Hills.

ALVY
Well, Max -- this certainly is a nice home you bought yourself. A lot better than your little apartment in New York.

63 CONTD

ANNIE
And such a big swimming pool and tennis court.

ROBERTS
(slowly measured, pleasant, zombie-like speech)
Thank you, Alvy. Thank you, Annie. It's pleasant living here -- and working here. We Californians don't pay much mind to the stress and strain of daily anxiety.

ANNIE
Yes, the pace is certainly more leisurely.

ROBERTS
Alvy and Annie, I was hoping you'd stay -- you could do very well in Beverly Hills -- and you'd have no worries here -- see? I prepared these two pea pods -- one for each of you. When you sleep they will take over your bodies and you will then be happy citizens of Los Angeles.

ANNIE
Alvy -- those pea pods!

ALVY
Run, Annie! Run! And don't sleep or we'll wind up living in Beverly Hills!

64 DAY/EXT. BEACH HIGHWAY. CUT TO VW streaking to beach. Annie drives her usual terribly wild self. CUT INSIDE and OUT. Alvy is a stream of nervous chatter. Ad-lib.

ANNIE
I love the beach. It'll be fun. We can get some live lobsters.

ALVY
I hate the sun ... it gives you cancer ... I'll get a lukeplaikia on top of my carcenoma ...

ANNIE
I can't wait to go swimming --

ALVY
I can't swim -- I can only float ... it's humiliating ... my glasses float off --

ANNIE
Gimme some gum ...

64 CONTD

ALVY
Can you drive a little slower because the gravity is pulling my facial muscles back --

65 OMIT.

66 CUT TO them on beach. Alone. Sundown. Beautiful.

ANNIE
It's so beautiful this time of day.

ALVY
Uh ...

Kiss.

ANNIE
What do you think about when you sort of come in contact with nature?

ALVY
Does life have ultimate value? I don't mean cultural or social or even historical value -- or is it all just -- meaningless?

ANNIE
Gee -- you must be alot of fun at parties --

67 DAY/INT. DOCTOR'S OFFICE, 1940s. CUT TO Alvy's childhood memory. His mother taking little Alvy to doctor.

MOTHER
(annoyed)
Tell him what's wrong. He's been depressed. All of a sudden he can't do anything.

DOCTOR
Why are you depressed?

MOTHER
Tell Dr. Flicker. It's something he read.

DOCTOR
What?

LITTLE ALVY
(shyly)
The universe is expanding.

DOCTOR
What?

67 CONTD

LITTLE ALVY
Well, the universe is everything and if it's expanding, some day it'll break apart and that'll be the end of everything.

MOTHER
(intolerant)
What is that your business? He stopped doing his homework.

LITTLE ALVY
What's the point?

MOTHER
What has the universe got to do with it? You're here in Brooklyn. Brooklyn is not expanding.

DOCTOR
That won't be for billions of years, Alvy. We have to try and enjoy ourselves while we're here.

68 NIGHT/INT. BEACH HOUSE. CUT TO Alvy and Annie at beach house in bed, watching TV.

Inane panel show. Talk show. Lady psychologist, dumb actress, authoress, vapid host, cliches.

ALVY
Are they kidding? How could James Earl Ray plan that by himself?

ANNIE
(scanning a New School Bulletin)
Does this sound like a good course? Modern American Poetry?

ALVY
Oh -- kinda weird -- everything's "kinda" -- kinda cute, kinda nice -- the new word for this year is "basically" -- Basically I try to --

ANNIE
(glimpsing TV)
Hey, is he kidding with that rug? Ha, ha, ha ... look at that toupee!

ALVY
Looks like it fell on him from a window and he doesn't know it.

ANNIE
So what do you think? You want to go to that party in Southhampton?

68 CONTD

ALVY
(snaps off set, puts her book down)
What do we need other people for, right?

Kiss, into a little sex.

ANNIE
Just let me get a cigarette.

ALVY
(a tad sarcastic, though not mean)
Oh -- grass. The illusion that it will make a white person more like Billie Holliday ... extra soul -- ha ... you know my views on marijuana.

ANNIE
(she goes about rolling joint)
Have you ever made love high?

ALVY
Me? No ... I told you -- alcohol or grass makes me excessively wonderful ... you couldn't bear my loveliness ...

ANNIE
I think you're just anti-marijuana.

ALVY
Well, that's easy to say because I'm anti-everything.

ANNIE
That's right. You're -- what's that word in the article you showed me? A ni-hil-ist?

ALVY
Why do you have to get high every single time we make love?

ANNIE
It relaxes me.

ALVY
You have to be artificially relaxed before we can have sex?

ANNIE
What's the difference?

68 CONTD (2)

ALVY
Why don't I give you some sodium pentathol and you can sleep through it.

ANNIE
(laughing)
Look who's talking -- you been seeing a psychiatrist for fifteen years ... you should smoke some of this -- you'll be off the couch in no time.

ALVY
(grabbing her)
Come on -- I want to be loved for my own body -- what if I had to get drunk before I could make love to you -- altered consciousness, the re-enforcing of middle class values --

69 They go into sex. She has no grass. In the midst, her spirit leaves her body, bored, and sits across room. Alvy's real body talks to her body while going through motions with it.

ALVY
What's the matter?

ANNIE
Nothing -- why?

ALVY
I feel you're not with it. It's like you're just going through the motions.

ANNIE'S SPIRIT
No -- no -- it's great.

ALVY
How can it be great if you're sitting over there?

ANNIE'S SPIRIT
Can you keep it down, I'm trying to read.

ALVY
What are you reading!?

ANNIE'S SPIRIT
You gave me the book.

ALVY
(to body)
Tell her to stop reading.

69 CONTD

ANNIE
You have my body.

ALVY
It's mechanical. Will you get back here!

ANNIE'S SPIRIT
I'm going to make something to eat -- you want some eggs?

His spirit departs, joins Annie's spirit.

ALVY
This is ridiculous.

ANNIE
Well, I need some grass.

ALVY
Well, it ruins it for me to know that I'm making love to someone who's high ... it's like, I'm a comedian and when I get a laugh from a high person, it doesn't count ...

ANNIE'S BODY ON BED
Can you two keep it down, I'd like to get this over with. You want scrambled or fried?

ALVY'S SPIRIT
Fried ... easy over ... what about the sex?

ANNIE
I'm not myself without grass. Why don't we forget it ... we can try again tomorrow at the beach ...

ALVY
The beach ... my whole childhood was the beach ...

70 DAY/EXT. CONEY ISLAND, 1950s. CUT TO ocean; we hear Alvy's V.O.

ALVY (V.O.)
I can't wait.

Camera has come off ocean to adolescent Alvy at Coney Island with his date, surrounded by several hoods.

They push him around.

70 CONTD

SAL
Alvy Singer? There's nobody named Singer in the Surf Avenue Angels ... right, faggott? So this beach is off limits unless you're a member ...

JOAN
Don't let him talk to you like that.

ADOLESCENT ALVY
(gives her a look)
She's tense -- both her parents died yesterday --

DAN
Should we throw him in the water or break his head with the baseball bat?

(CONTINUED)

70 CONTD

ADOLESCENT ALVY
Oh, I get a choice? I don't go in the water ... see, I can't swim. My glasses sink ... then I sink ... nothing, right? No laugh, O.K. --
(compares his fair skin to tanned hood)
Oh, he's got a nice tan -- nice muscles too -- I left my muscles in my other suit ... these are the jokes, folks ...

SAL
Come on, Angelo, let's get out of here ... there's Mary-Rose --
(to Alvy)
Don't every come back here or we'll break your nose.

They start to go.

ADOLESCENT ALVY
(unable to resist)
We'll have lunch sometime -- I'll treat you guys to some Italian ices -- I know they're Italian ices because when I dropped 'em on the floor they went -- wop ... Uh, oh, wrong joke ...

But the guys are coming at him as we cut away ...

71 DAY/INT. AGENT'S OFFICE. CUT TO Agent's face. Bad rug. Type.

AGENT
This guy is naturally funny. I think he can write for you.

Reveal situation. Alvy in sleazy office. Twenty-one years old. A cheap comic about to do his act so Alvy can get idea of how to write for him.

COMIC
(unfunny with the cutes)
I'm a bubbly guy ... I'm cute ... audiences like me ... so I come out --
(into bad special material opening song which he does full out, close up to Alvy)
The place looks wonderful from here,
The drinks look wonderful from here,
And you look wonderful from here --

71 CONTD

Alvy drinks it in, unimpressed. Comic's voice is dialed out so he silently does motions and we hear Alvy's thoughts.

ALVY'S THOUGHTS
This guy is pathetic. Jesus, look at him mincing around ... he thinks he's cute -- you want to vomit ... If only I had the nerve to do my own jokes --

COMIC
(voice back up)
My kid brother watches TV all day ... I don't know if he's grown, he never stands up --
(he goes silent)

ALVY'S THOUGHTS
My face hurts from smiling ... I'm in the wrong business ...

COMIC
Watch out for that golf ball -- what golf ball? Ahogogogogogo ...
(caught in throat)

72 NIGHT/INT. AUDITORIUM. CUT TO Alvy working before audience. University of Wisconsin.

A few jokes, nice laughs, comes off to Annie waiting.

ANNIE
You were wonderful.

ALVY
College kids, a great audience.

ANNIE
I'm getting more of the references.

ALVY
You're my best pupil ...

ANNIE
We're about a half hour drive to my parents' house ...

ALVY
They'll hate me ... I know it --

ANNIE
No -- they'll love you -- it's Easter.

73 DAY/INT. HALL HOUSE. Wisconsin home. Hall family at Thanksgiving. Very Norman Rockwell. All round dinner table. Alvy his usual awkward self.

Note: The Halls drink continually. It is their custom and though to Alvy it is prodigious, nothing is made of it.

MOM
(to Grammy Hall)
Nice turkey this year, Mom.

DAD
Great stuffing.

ANNIE
Grammy always does such a great job.

ALVY
It is -- it's dynamite turkey.
(his voice drops like a lead balloon)

SHOT of Grammy Hall regarding Alvy, none too sympathetically.

MOM
Annie tells us you've been seeing a psychiatrist for fifteen years.

ALVY
(awkwardly trying to joke)
I'm making excellent progress -- pretty soon when I lie down on his couch I won't have to wear the lobster bib ...

Nothing ... no laugh ...

SHOT of Grammy deadpan face.

ALVY'S VOICE OVER HER FACE
Could you pass the cranberry sauce? --

CUT AROUND and see Alvy as bearded Hassidic getting passed the sauce.

CUT TO SHOT of Mom.

MOM
We were over at the Swap-Meet, Annie and Grammy and I got some real nice picture frames.

CUT TO fuller shot and Alvy is normal again.

ANNIE
Did you go, Dad?

73 *CONTD*

DAD
No, Duane and I went to the boat basin.

DUANE
We were caulking holes all day --

DAD
Randolph Hunt was drunk as usual.

MOM
That Randolph Hunt. Do you remember Randy Hunt, Annie? He was in choir with you?

Their voices get held under as Alvy speaks to camera.

ALVY
I can't believe this family -- Annie's mother is so beautiful -- they're talking swap meets and boat basins -- the old lady's a Jew-hater -- they're real American -- they look like they never get sick -- compared to my family --

74 The screen splits, the second half being Alvy's family at dinner. His father, mother, uncle, aunt, sister at their table. Their dialogue overlaps with the Hall family's and we pick up contrasting snatches.

ALVY'S FAMILY

F: Let him drop dead. Who needs his business.

M: His wife has diabetes.

F: Is that an excuse? Diabetes?

U: A man is 50 years old, he doesn't have a substantial job.

A: Is that a reason to steal from your partner?

U: What are you talking about? Do you know what you're talking about?

M: Sure -- sure -- defend him!

F: Pass the Flonken.

U: Moe Moscowitze had a coronary.

74A HALL FAMILY

M: A group of the wives from the Rotary went out to Grammy Poindexter's and we wrapped some packages for the veterans' hospital.

D: Jack Adams is the new Rotary President. I'll tell you, he's something else.

M: Jack's wife makes that fudge Annie used to love so much.

A: Oh right, in the Christmas play.

DU: I always like his daughter, Martha.

M: Remember her, Annie?

DU: We were in 4-H together.

74 CONTD

ALVY
It's like oil and water.

75 INT. HALL HOUSE and ALVY'S HOUSE. DAY. The two splits interrelate.

MOTHER (HALL)
How will you be celebrating the holidays this year, Mrs. Singer?

ALVY'S MOM
We fast.

DAD (HALL)
Fast?

ALVY'S DAD
No food. To atone for our sins.

MOTHER (HALL)
What sins? I don't understand.

ALVY'S DAD
Tell you the truth, we don't either.

GRAMMY HALL
Excuse me. I'm going to my room to shave my head.

76 NIGHT/INT. HALL HOUSE. And we CUT TO after dinner. Alvy sits with Hall family in living room. They watch TV.

DAD
I don't see why it's art. It's just a big clothespin. But enormous, Annie ... Alvy, you want a drink?

ALVY
No -- I -- maybe just some ginger ale --

MOM
You never drink?

ALVY
It makes me act like a big foolish person ...

ANNIE
Oldenburg is wonderful.

DAD
Why? It's just a big clothespin?

76 CONTD

ANNIE
Quantity affects quality.

DAD
Who says?

ANNIE
Karl Marx.

ALVY
Ahem --

MOM
(handing her husband drink)
Here darling.

DAD
Thank you dear.

MOM
You never drink at all?

ALVY
Me? I'm an athlete.

MOM
Not even wine?

ALVY
Well -- allright -- I'll have a little belt of the grape -- just a bit ... I don't want to dance naked on the table top --

She pours him a bit.

DAD
What branch of the service did you say you were in?

ALVY
Me? No branch ... I didn't serve ... psychologically unfit ... nail biter ...
(tastes wine)
Um ... I love a California Chablis ...

Mom begins taking photos.

MOM
Don't get self conscious.

76 CONTD (2)

ALVY
Me? No ... No ...

ANNIE
(looks up from magazine)
That's what I dreamed about last night! Eggs. Easter eggs.

ALVY
Birth dream.

MOM
Tell me what my dreams mean, Alvy.

ALVY
Me?

MOM
I was sitting in this big house ... maybe here but it didn't look like here ... and there was some man -- it was not Dad, Annie -- but he was wearing your Dad's bathrobe ... no ... yes ... then -- we had some kind of argument ... really terrible ... over television ... who had control of it ... I was watching -- or he was -- and I got real mad and I went over to the set and I broke the aerial off -- y'know -- the indoor aerial ... and he said if I didn't give it back he'd call my father ... and I ran upstairs with it and put it in the toilet and flushed it down ... and that's all I remember ... so what do you think about that, Alvy?

ALVY
(a silence)
Are you kidding?

MOM
No? What would your psychiatrist say?

ALVY
You must be joking -- it's obviously a phallic dream.

DAD
A what?

ALVY
A phallic dream ... it represents an unconscious impulse toward castration.

76 CONTD (3)

MOM
No.

ALVY
What else? You broke the aerial off ...

ANNIE
You think it's castration?

MOM
That's a hoot!

ALVY
A hoot!?

ANNIE
That's a hoot, mom!

MOM
Who was the man in Dad's bathrobe?

DAD
Ahem --

ALVY
Excuse me ... where's the bathroom?

77 OMIT

78 CUT TO NIGHT/INT. HALL HOUSE. CUT back to present. Alvy passing Duane's room from bathroom is called in by Duane.

DUANE
Alvy?

ALVY
(entering)
Hi, Duane.

DUANE
This is my room.

ALVY
Nice -- you do these?
(some very attractive junk sculptures)

DUANE
These two -- Mom did this one.

ALVY
They're terrific.

78 CONTD

DUANE
(intensely)
Can I confess something?

ALVY
Sure.

(CONTINUED)

78 CONTD

DUANE
I tell you this because I think as an artist you'll understand ... Sometimes -- when I'm driving -- on the road at night -- and I see two headlights coming toward me -- fast -- I have the sudden impulse to turn my wheel -- quickly -- head on into the oncoming car -- and I can anticipate the explosion -- the sound of shattering glass and the flames rising out of the flowing gasoline ...

ALVY
(rapt, rises, patting Duane on the shoulder)
Right -- well -- you'll want to get some rest -- I left a pie in the oven ...

79 NIGHT/INT. HALL HOUSE. CUT TO later. Alvy and Annie to depart. Much ad-libbing.

MOM
Will you take them to the airport, darling?

DAD
No, sweetheart -- Duane can.

80 NIGHT/INT. DUANE'S CAR. CUT TO Duane driving them at night. Alvy sweats staring at him in front seat. Annie taps Alvy and pantomimes to him the words: "I love you" -- they kiss.

81 CUT TO exterior of car as headlights race through the night.

82 DAY/EXT. STREET. CUT TO Alvy and Annie. Walking.

ANNIE
You followed me! I can't believe it!

ALVY
I didn't follow you.

ANNIE
You followed me!

ALVY
Why? Because I was trailing along behind you for six blocks watching? That's not following.

ANNIE
Well, what is your definition of following?

ALVY
Following is different. I was spying!

82 CONTD

ANNIE
Do you realize how paranoid you are?

ALVY
Paranoid!? I'm watching you with your arms around another guy!

ANNIE
That's the worst kind of paranoid!

ALVY
I didn't start out spying! I thought I'd pick you up after your class as a surprise!

ANNIE
You wanted to keep our relationship flexible. It's your phrase.

ALVY
You're having an affair with your professor. That jerk that teaches that incredible crap course ... Contemporary Crisis in Western Man ... or --

ANNIE
Existential Motifs in Russian Literature. You were really close.

ALVY
What's the difference? It's all mental masturbation.

ANNIE
We're finally getting to a subject you know something about.

ALVY
Don't knock masturbation. It's sex with someone I love.

ANNIE
We're not having an affair. He's married. He just happens to think I'm neat.

ALVY
Neat? There's that word neat. What are you, twelve years old? That's one of your Chippewa Falls expressions, right? Neat!

ANNIE
Who cares!?

82 CONTD (2)

ALVY
Neat! He finds her neat. Next time he'll find you keen and then -- peachy -- and the next thing you know he's got his hand on your ass!

ANNIE
You've always had hostility towards David. Ever since I mentioned him.

ALVY
David? You call your teacher David?

ANNIE
It's his name.

ALVY
Nice name. Biblical name. Old Testament. David and Bathsheba. Does he call you Bathsheba?

ANNIE
Look -- you never wanted to make a real commitment.

83 DAY/INT. ALVY'S APT. Sudden flashback cut. She is moving her things into his apartment. Heavy boxes or plant.

ALVY
What do you mean? You're not gonna give up your apartment, are you?

ANNIE
Of course.

ALVY
Why?

ANNIE
Because I'm moving in with you.

ALVY
I know -- but --

ANNIE
But what?

ALVY
But -- it's a nice apartment.

ANNIE
Nice? It's a tiny apartment.

83 CONTD

ALVY
Hey -- I know it's small --

ANNIE
And dark -- with bugs --

ALVY
Sure it's dark with bugs but you say that like it was a bad thing. Dark is not always terrible -- dark can be romantic --

ANNIE
You don't want me to live with you.

ALVY
Of course I do. Whose idea was it?

ANNIE
Mine.

ALVY
That's right, come to think of it -- But I agreed. Quite easily.

ANNIE
I guess I talked you into something ...

ALVY
No -- look -- We want to live together -- we love each other -- we eat, sleep, and do everything together -- but you don't want it to be like we're married --

ANNIE
How is it different?

ALVY
You have your own place. That's something. We never go to it -- we don't talk about it -- it's like it didn't exist -- but it's there -- that little room -- like a life raft.

ANNIE
That little room is four hundred dollars a month.

ALVY
It is?

ANNIE
Yes.

83 CONTD (2)

ALVY
O.K. -- lemme think -- economics -- realist ic considerations -- I -- I'll pay it and er -- my accountant will write it off as my office -- perfect -- voila.

ANNIE
You don't think I'm smart enough to be serious about.

ALVY
Don't be ridiculous.

ANNIE
That's why you're always pushing me to take these college courses.

ALVY
Adult education broadens a person. You meet interesting people and good professors.

CUT back to their street fight.

ALVY
Adult education is such munk -- you meet such phonies, bad professors --

ANNIE
Why don't we admit. We're too different to ever work out.

84 DAY/EXT. STREET. Annie gets into cab.

ALVY
(to camera)
I give up! I cannot understand women. Somewhere along the line she cooled off toward me. Is it something I did?

PASSERBY
It's never something we do. That's the way people are. Love fades.

ALVY
You mean to say all those who look happy?
(gesturing to park with lovers)

But the world is not as it appears. Everyone is not happy and all the strangers in the park turn to Alvy and let him know they're not happy.

84 CONTD

STRANGERS
No -- we're not.
We have lots of problems.
Don't let our appearances fool you.
I'm anxiety-ridden.
And I'm frigid.
I'm a failure at my job.
I can't get an erection.
I'm in love with my wife's best friend.

ALVY
(to a stranger)
When you go to bed with your wife, does she need some kind of artificial stimulation like marijuana?

MAN #3
We use a large -- vibrating -- egg.

ALVY
(to another)
What's the secret? What are men and women all about? Sir, do you have trouble understanding women?

GAY
I understand them only too well.

ALVY
(to policeman's horse)
As one of God's creatures, do you understand the female of your species?

HORSE
I'm a horse. We don't believe in romantic love. Just breeding.

ALVY
I always pick women who give me a hard time. As a child my mother took me to see Snow White -- everyone liked Snow White. I liked the wicked Queen.

85 OMIT

86 SHOT of cartoon. Animation. Disney style. Queen and Alvy. Both animated.

QUEEN
We never have any fun anymore.

86 CONTD

ALVY
Don't say that.

QUEEN
Why not!? You're always leaning on me to improve yourself.

ALVY
You're just upset. You must be getting your period.

QUEEN
I don't get a period! I'm a cartoon character! Can't I be upset once in awhile?

ROB (CARTOON)
Max, forget about Annie. I know lots of women you can date.

87 DAY/EXT. STREET. CUT TO Alvy live with Rob.

ALVY
Who wants to go out.

ROB
How long since you've seen Annie?

ALVY
A month. Five weeks.

ROB
I want you to meet this girl, Max -- she's a reporter for Rolling Stone -- Max, are you a leg man or a breast man?

ALVY
Is it possible to be a member of both groups?

ROB
You'll like her, Max.

(CONTINUED)

87 CONTD

ALVY
I'm not in the mood.

88 NIGHT/INT. MAHARISHI MEETING. CUT TO Alvy dating Pam. Pretty. They are backstage at a place where we have learned from a poster, the young Maharishi is being worshipped. Hubbub, people, action, she has press pass.

PAM
I think there are more people here to see the Maharishi than the Dylan Concert. I covered the Dylan Concet which gave me chills -- especially when he sang:

She does that awful thing people do who sing you the lyrics of a song -- over-meaningfully yet.

PAM
Up to that, the most charismatic event I covered was Mick's birthday when the Stones played Madison Square Garden.

ALVY
(who finds all this junk, a la W. C. Fields)
Yes, that's wonderful ...

PAM
You catch Dylan?

ALVY
Oh no ... I couldn't ... my raccoon had hepatitis.

PAM
You have a raccoon?

89 CUT jerkily backstage ... we can see on stage from wings ... warm up boys are strewing stage with roses.

PAM
The only word for this is transplendent. It's transplendent.

ALVY
The only word, eh? I can think of another.

PAM
He's God. This man is God. He's got millions of followers who would crawl across the world to touch the hem of his garment.

89 CONTD

ALVY
Must be an incredible hem.

MAN #4
(on stage)
The Maharishi loves you all and will appear momentarily to enhance the ecstasy of all existence with the blessed being of the one true God.

ALVY
Look ... God just came out of the men's room.

The Maharishi exits the john with his bodyguards.

PAM
I'm a Rosicrucian.

ALVY
It's hard for me to get with any religion that advertises in Popular Mechanics.

REPORTER
You drive a Bentley. How many do you own?

MAHARISHI
I have two Bentleys and two Rolls Royces ... with a complete sound system in each -- Altec Lansing speakers --

Confusion reigns as reporters try to pop questions, some of the bodyguards are roughing up a man.

ALVY
Look, I think some of God's helpers got that guy and they're breaking his Karma ...

PAM
(as Maharishi takes stage)
It's unbelievably transplendent. I was at the Stones' concert in Altamont when that guy was killed, remember?

ALVY
I wasn't there but I was at an Alice Cooper thing where six people were rushed to the hospital with bad vibes.

SHOT of Maharishi on stage. He rants.

90 Fantasy of Alvy's. Creation of universe.

91 DAY/EXT. GARDEN OF EDEN. Adam and Eve being created by God.

91 CONTD

ALVY
What's going on?

GOD
I am the Lord God, and I am for all time creating man and woman.

ALVY
Well, don't put the sexual organs and the excretory ones so close together -- it'll only cause trouble.

GOD
You're telling me how to do it?

ROBIN
You're not just going to give him a penis, are you?

GOD
Yes -- why?

ROBIN
I think it's unfair unless they both have penises.

ALVY
That's crazy.

ROBIN
No.

ALVY
There won't be good sex. It'll be like a sword fight.

GOD
Stop arguing. I'm God.

ALVY
And make both sex drives equal. Don't make the guy's stronger.

GOD
Everyone'll go around screwing.

ALVY
There'll be less wars.

ROBIN
She's built for a vaginal or clitoral orgasm, right?

91 CONTD (2)

GOD
You can have any kind you want.

ALVY
Naturally.

ROBIN
Naturally. After ten years of sex I finally had an orgasm and my analyst said it was the wrong kind.

GOD
There's no wrong kind.

They all ad lib argument.

92 NIGHT/INT. ALVY'S APT. CUT TO Pam and Alvy in bed. Post coital.

PAM
I hope you didn't mind that I took so long to finish.

ALVY
No ... it's O.K. ... I can move my neck now ...

PAM
Sex with you is really a Kafkaesque experience.

ALVY
Thank you.

PAM
And I mean that as a compliment.

ALVY
That's O.K. There's too much burden in life placed on the orgasm to make up for emptiness in other areas.

PAM
Who said that?

ALVY
I don't know -- Leopold and Loeb.

92 CONTD

Phone. Alvy gets it.

ALVY
Hello? ... Annie! ... Oh er -- no -- I -- I -- what's the matter? What kind of emergency? Huh?
(hands over mouthpiece, to Pam)
Excuse me -- I gotta go someplace -- emergency --

93 NIGHT/INT. ANNIE'S APT. CUT TO Alvy entering Annie's apartment, huffing and puffing.

ALVY
What's wrong?

ANNIE
There's a spider in the bathroom.

ALVY
What?

ANNIE
A big, black spider.

ALVY
That's what you got me here at three in the morning?

ANNIE
My God, you know how I am with insects -- I can't sleep with a live spider crawling around.

ALVY
So kill it.

ANNIE
Me? Are you kidding? I was going to sleep in the hall.

ALVY
Don't you have any Raid?

ANNIE
No.

ALVY
You should always keep insect spray in the house.

ANNIE
I know, I know, and a first aid kit, and a fire extinguisher.

93 CONTD

ALVY
That's right. You laugh at me but I'm prepared. I can deal with an atomic attack. Gimme a magazine.

She goes to get one, he looks around, taking in place, disgusted.

ALVY
Jesus --

ANNIE
I'm sorry.

ALVY
(picking up program on table)
Oh, you went to a rock concert?

ANNIE
Uh-huh.

ALVY
Was it good? Was it heavy, or did it never achieve total heaviness?

ANNIE
It was great.

ALVY
I got an idea. Why don't you get the guy that took you and have him kill the spider?

ANNIE
You want to help me? I called you.
(hands him magazine)

ALVY
Uh-huh ... what's this? The National Review? Since when do you read William F. Buckley's magazine?

ANNIE
I like to try and get all points of views.

ALVY
Well then, get Buckley to kill the spider.

ANNIE
Alvy, you're a little hostile. Yes? Not only that, you look thin and tired.

ALVY
Well, you got me out of bed three in the morning. I couldn't get a cab, I ran
(MORE)

93 CONTD (2)

ALVY (Contd)
Three blocks, you said an emergency, I was much heavier when the evening started. You dating a right wing rock and roll star?

ANNIE
You want a glass of chocolate milk?

ALVY
Chocolate milk? What am I, your son?

ANNIE
I know you love it -- I have the good chocolate.

ALVY
Where's the bathroom --

ANNIE
Don't squish it. And after it's dead, flush it down the toilet -- and flush it a few times --

ALVY
Hey, I been killing spiders since I was thirty.
(goes into bathroom, returns a moment later)
That's a very big spider -- not only that -- there's two of them. Two big spiders.

ANNIE
Two!?

ALVY
I think we're into a family situation. Gimme the broom.

ANNIE
What broom?

ALVY
You don't have a broom?

ANNIE
It's at your house.
(as he takes her tennis racquet)
What are you doing?

93 CONTD (3)

ALVY
You want me to kill those things? One of them's the size of a Buick.

They enter bathroom and there is an ad lib choreographed physical scene where they try and kill spiders using racquet, then grabbing spray can of deodorant, Alvy breaks bottle by accident.

ALVY
What the hell is this? Black soap?

ANNIE
It's for my complexion.

ALVY
Are you joining a minstrel show?

Alvy swats, curses, pulls down shower curtain, Annie sprays deodorant in Alvy's face accidentally, a shambles. Finishes finally, they leave bathroom out of breath.

ALVY
You go in the other room. I'll carry their bodies to the toilet and flush 'em down.

Alvy does same, when he goes to next room Annie is crying.

ALVY
What's the matter? You're feeling guilty? What'd you want me to do, capture 'em live and try and rehabilitate them?

ANNIE
Don't go.

ALVY
What? Why, you expecting more spiders?

ANNIE
I miss you.

Alvy hugs her -- they kiss.

94 DAY/EXT. BROOKLYN PARKWAY. CUT TO Annie, Rob, Spring afternoon. She is driving her usual, exhilarating way on the parkway to Brooklyn. Much energy.

ROB
It's a great day, Max! Great to be alive!

94 CONTD

ALVY
They said rain.

ANNIE
Ha, ha ... he kills me ... it's great out ... ha, ha ...

ALVY
Keep your eye on the road.

ROB
Stop whining, Max.

ANNIE
He's the worst.

ROB
I can't wait to see the old neighborhood.

ANNIE
I've never been to Brooklyn in my life. Never.

ROB
We can show her the old schoolyard.

ALVY
I was a great athlete. You'd never believe it. Tell her, Max.

ROB
Yes, Max. I remember. You ran the wrong way on the football team.

ALVY
I lost my glasses.

ANNIE
Which way?

ROB
Right! Right!

She lurches right with a screech.

ALVY
Take it easy! I hope I'm not bothered by people recognizing me from TV.

ROB
We'll protect you, Max.

95 DAY/EXT. BROOKLYN.

ALVY
Gee, that's where the pizzeria was.

ROB
Yeah, remember we used to take our dates there.

ANNIE
I can imagine. You guys must've been a hot couple.

95A DAY/INT: PIZZERIA

ALVY
There we are with those girls from Erasmus. Gee Max, you were Mr. Suave Actor even then. (A little fat).

YOUNG ROB
(to the waiter)
Waiter, my compliments to the chef. This was a fine pie. Reminds me of the old country.

ALVY
Jesus, you were such a jerk at 14.

ROB
I was a jerk, Max. He always had a completely different personality around girls, the big-shot commedian.

LITTLE ALVY
(to his girl in immitation of Jack Benny)

97 CONTD

DAD
But she's colored.

MOM
So?

DAD
So the colored have enough trouble.

MOM
She was going through my pocketbook.

DAD
They're persecuted enough.

MOM
Who's persecuting? She stole.

DAD
All right, so -- we can afford it.

MOM
How can we afford it? On your pay? What if she steals more?

DAD
She's a colored woman -- from Harlem -- she has no money -- she's got a right to steal from us -- after all, who is she gonna steal from if not us?

ALVY
Turning yourself into a victim is no way to rectify social injustice.

ROB
They can't hear you.

MOM
Leo -- your brains are in your ass.

ALVY
(to Annie)
A big contrast to your parents.

98 CUT TO flashback of the Halls referring to themselves as darling and dearie.

99-100 DAY/INT. ALVY'S HOUSE (CONTD). CUT BACK TO Annie, Rob and Alvy -- a party in progress.

99-100 CONTD

ANNIE
But the weird thing is -- your parents argued and fought and stayed married. My parents, with all their sweetness, got separated. Mom moved out.

ALVY
What'd they break over? The turkey stuffing?

ROB
What kind of party was this?

ALVY
World War Two ended.

Party. Welcome Home Herb. Relatives. Invisible threesome too.

ALVY
There's Aunt Jenny's friend, Edna. Her husband was a dentist so he made her a diamond pin of guess what?

We see a terrible diamond replica of her bridge on her dress.

ANNIE
That's her bridge. Stylish.

ROB
There's your crazy aunt and uncle.

ALVY
Yeah. She was deaf and he stuttered.

SHOT of couple trying to communicate. He stutters into her hearing aid.

ANNIE
Amazing how people find each other.

SHOT of another great character.

ALVY
And my father's friend -- Joey Nichols. He's bothering me.

JOEY
Joey Nichols -- see? Nickels.
(showing little Alvy his cuff links and tie pin are nickels)
(MORE)

100 CONTD

JOEY (Contd)
See -- nickels -- you can always remember my name. Think of Joey Five Cents. That's me -- Joey Five Cents-

LITTLE ALVY
(to threesome)
Was I wrong? Is he an asshole?

SHOT of wrinkled prune-like woman.

ALVY
The one that always killed me was my mother's sister, Tessie.

ALVY'S MOTHER
(to Little Alvy)
I was always the sister with good common sense but Tessie was always the one with personality.

Hard to believe this as we see Tessie.

MOTHER (V.O.)
When she was younger they all wanted to marry Tessie.

ALVY
(arm around Aunt Tessie who naturally can't notice him)
Can you believe this? Tessie Moscowitz was the one with personality. The life of the ghetto no doubt.

MOTHER
(to Little Alvy)
She was once a great beauty.

Rob with tape recorder microphone interviews Tessie on the spot.

ROB
Tessie, they say you were the sister with personality --

TESSIE
Yes, I was a great beauty.

ROB
How did this personality come about?

TESSIE
I was very charming.

100 CONTD (2)

ROB
You had many men interested in you?

TESSIE
That's right. I was quite a lively dancer.

ROB
That's rather hard to believe.

101 OMIT

102 OMIT

103 OMIT

104 DAY/EXT. BROOKLYN. CUT TO SHOT of them standing before Hebrew School.

ROB
Hebrew School, Max.

ALVY
Yeah. They taught us how to write backwards.

ANNIE
You Jews don't believe in an afterlife, right?

ROB
I do, he doesn't.

ALVY
As long as it's not spent in Pittsburgh.

ANNIE
You were taught there's a hell.

104A Street elevator conveniently rises, devil on it.

DEVIL
Give you a quick tour of Hell. Nine layers.

105 DAY/INT. ELEVATOR. They get on. SHOT of their faces as they descend, red flame effect on it.

DEVIL
Going down. Layer one. People who make money off religion, bad surgeons, and people who say, "right on." Layer two. The Military, Oil Companies, and gossip columnists.

ROB
Layer three. The National Rifle Association.

105 CONTD

ANNIE
Layer four. People who act cute, homocidal maniacs, and advertising men.

ALVY
Layer five. Organized crime, fascist dictators, and people who don't appreciate oral sex.

ANNIE
Layer six. Guys who walk in the streets playing loud portable radios, bad interior decorators, and disc jockeys.

Elevator seems to stop, Nixon gets on.

NIXON
Joe McCarthy, please.

ROB
Layer seven. FBI informers, CIA assassins, and fast food chains.

ALVY
Layer eight. Prison guards, people who try to be funny with waiters, and the guy who invented double knits.

DEVIL
(Nixon exits)
Layer nine. Politicians, torturers, and contemporary architects.

(CONTINUED)

106 DAY/EXT. BURGER 'N BUN. CUT TO the threesome on street.

ROB
Let's go in there.
(pointing to sign
Burger 'N Bun)

ALVY
No, I can't. I can't eat at a place that spells "and" 'n, for cute purposes. Ham 'n eggs.

ANNIE
I want some real junk food anyhow.

107 DAY/INT. BURGER 'N BUN. CUT TO them eating up in a cheap joint.

ALVY
(anxiety)
This stuff is such crap. We're shoveling this grabage into our bodies.

ANNIE
Yeah, but it tastes so good.

ALVY
I know, but cream cheese and ice cream ... it forms a thick crust around my heart --

ROB
Can't you relax, Max.

ALVY
I can't eat this. I'll die at forty-five. They'll have to send the Roto Rooter man to open my arteries.

ANNIE
There's no proven connection between cholesterol and heart attacks.

ALVY
Sure, because you're a woman. They can't get heart attacks before menopause.

ROB
Max, where do you come up with these crackpot theories?

ALVY
My aorta will turn into the Elgin Marble. They'll have to chip the cream cheese off with a chisel.

108 An argument between a big bully-type man and an elderly man has been growing where they share a table. It is ad lib over some minor subject and we pick up common conflict lines like:

"Don't tell me I'll make as much noise as I want."
"Who are you pushing?"

Alvy, Rob and Annie watch.

ALVY
That big guy is trouble.

ROB
Max, it's not our business.

ALVY
We're obligated to help the old man.

ROB
Max, it's between them -- they're probably father and son, O.K.?

ANNIE
I don't think so.

ROB
Max, you, me and the old man, between the three of us there's gonna be ninety teeth on the floor.

ALVY
(interceding)
Hey, fella, why don't you give this guy a break?

Carl, the bully, turns on Alvy violently rising, napkin down, the usual.

ROB
(following bravely but scared)
Buddy -- he's only kidding.

He grabs Rob.

ALVY
You know what tear gas is?
(pulls pen out)
You think I'm fooling around?

They slap it from his hand easily. Someone switches out a razor. Totally death-like moment.

CARL
Hey -- are you the guy on television?

108 CONTD

ALVY
Me?

CARL
That's right! Hey! I seen this guy! You're on television, right?

OLD MAN
He is?

CARL
That's right! He's a TV star!

OLD MAN
You're a TV star?

ALVY
That's right. You're hitting a celebrity, which is a federal offense.

CARL
This guy's a funny guy. He's a funny guy!

OLD MAN
Yeah?

CARL
(turning on Rob)
You on television too?

ROB
Yeah! Me too! I do game shows, quiz shows -- soaps!

OLD MAN
Can I get an autograph?

CARL
He's a TV star! You know, my wife thinks you're sexy!

ROB
I'm a TV star too!

CARL
She thinks you're sexy -- can you believe that shit?

109 NIGHT/INT. ALVY'S APT. CUT TO later that night. Annie and Alvy enter the apartment.

ANNIE
What would you have done if he didn't recognize you?

109 CONTD

ALVY
I would have bled a lot.

ANNIE
(arms around him)
I had a wonderful day.

ALVY
It's almost midnight.

ANNIE
Really?

ALVY
Makes it your birthday.

ANNIE
Oh -- that's right!

ALVY
Little Miss Surprised. Really? Here --

Gives her box, she unwraps, reads card.

ANNIE
Happy Birthday, Annie -- a tree has been planted in Israel in your name -- oh --

ALVY
It was a joke -- don't get nervous -- here --

Second box, she unwraps, it is terrible panties.

ANNIE
Pornographic panties -- this is more of a gift for you --

They are terrible, all kinds of odd openings, the worst.

ALVY
Not sexy?

ANNIE
Laughable -- look at this --
(poking through opening)

ALVY
Here.

Third gift, she unwraps.

ANNIE
Oh -- that's beautiful --
(a silver star, really lovely)
It is ... oh ... oh Alvy ...

Kiss.

110 CUT TO Annie on couch with her analyst.

ANNIE
That day in Brooklyn was the last day I really remember having a good time.

110A The screen splits and Alvy with his analyst on couch shares
111 half screen. We hear them both.

ALVY
Annie and I haven't had fun in a long time.

ANNIE
I been moody and dissatisfied.

ALVY
Sex between us has gotten less and less. The other night ...

112 NIGHT/INT. ALVY'S APT. CUT TO SHOT of Annie secretly getting high in bathroom before bed. Alvy discovers her.

ALVY
What are you doing?

ANNIE
Once in awhile. Otherwise you know I don't enjoy it.

ALVY
You don't have to sneak it.

ANNIE
You get so hurt if I need help.

ALVY
Why do you need help to sleep with me?

ANNIE
What do you want me to say? In addition to everything else you remind me of my brother.

ALVY
I remind you of Duane!?

ANNIE
You don't understand. It's very Freudian.

113- CUT TO split screen, both on couch.
114

ALVY
Suddenly I remind her of her brother. Did I tell you about him? William Faulkner would find him strange.

113- CONTD
114

ANNIE
Alvy has trouble enjoying life -- or people. The other night ...

115 NIGHT/INT. NIGHTCLUB. CUT TO Annie singing at same club she once had trouble at. Now she's in total command. Audience rapt.

116 CUT backstage afterwards, several ones fussing over her, she is happy, Alvy is proud.

ALVY
You were great! I always said you'd be great if you stuck to it!

Ad lib congratulations. Tony Lacey and two music business *freaks enter.*

TONY
You were wonderful. I'm Tony Lacey.

ANNIE
(impressed)
I know --

TONY
Believe it or not, I think I saw you sing here the first time you auditioned and I knew then you were great.

ANNIE
Oh -- no -- no -- really? No -- I --

TONY
If you ever decide you want to record, I'd love to discuss it with you -- or if you have a manager --

ANNIE
Oh -- oh -- no ...

TONY
I'm a great fan of yours, Alvy. If you two have no plans, some friends of mine are having a party.

ANNIE
Oh -- oh -- right ... a get-together ...

ALVY
Er -- we're busy -- we have that thing --

116 CONTD

ANNIE
What thing?

Alvy gives her a look.

ANNIE
Oh yeah -- the thing --

TONY
It's very loose -- just some nice people -- *if you can make it -- love to have you both* -- it should be very mellow. Well -- nice meeting you.
(goes)

ALVY
You don't want to go to his party, do you?

ANNIE
No? O.K. I guess not.

ALVY
A lot of jerks -- you know, music business --

ANNIE
It might be fun. I wouldn't mind some dancing.

ALVY
Hey, I dance like a polio victim. Besides, I have a very low threshold for mellow.

ANNIE
So you don't want to go -- what do you want to do?

117 CUT TO film clip. Sorrow and the Pity.

118- We hear Annie's V.O. slightly ahead of CUT TO split screen
119 with them on couch before respective shrinks.

ANNIE
He can't relax. He's obsessed with the dark side of life.

ALVY
How can we have fun with the world in the *shape it's in? There's work to be done.*

120 DAY/INT. BLOOD BANK. SHOT of Alvy and Annie giving blood.

ANNIE (V.O.)
Can you believe last week he talked me into giving blood. And <u>he</u> was the one who fainted.

121-122 CUT to split screen.

ALVY
Now I have to go out to California.

ANNIE
I'm kind of looking forward to the change.

ALVY
I hate L.A. I get sick. They want me to be on one of those meaningless award shows. My agent says it's stupid but the masses like it.

123 EXT: CUT TO SHOT of Masses. DAY

MASSES
(unison)
We're the masses and we respond only to junk. We voted for Nixon twice and we get a big kick out of seeing people give and receive meaningless awards. Thank you for giving us this time.

124 EXT: BEVERLY HILLS. DAY

SHOT of ALVY, ROB and ANNIE in Rob's open-top car driving through Beverly Hills.

ROB
Max, I have never been so relaxed as since I moved out here. You have to see my house. I live five minutes from Hugh Hefner's house -- he lets me use the Jaccuzi... Max, the women... they're the same women you see in Playboy except they can move their arms and legs--

ANNIE
So this is Beverly Hills.

ALVY
Yeah--really lively, isn't it?--and it's architecturally consistent--there's Spanish next to Modern next to Tudor next to French next to Modern--

ANNIE
It's so clean.

124 CONTINUED (2)

ROB
Max, give us a break. It's Christmas.

ALVY
Christmas, can you believe this is Christmas?

ANNIE
(to Rob)
That's right. New York was grey and snowing when we left...

ALVY
Santa Clause'll get sun stroke...

ROB
Max, there's no crime, no mugging...

ALVY
No economic...but there's ritual, religious cult murders...wheat germ killers.

ROB
I want you to see some of my TV show. And we were invited to a big Christmas party.

ANNIE
While you guys do that I'm going to take some photographs.

ALVY
My problem is I have enormous hostility and tiny fists.

124A INT: TV STUDIO. DAY

ALVY and ROB in TV control booth. On monitors is the TV tape of the show of his we already shot. It has a few laughs in it but they are sweetening it with the silly-looking laugh machine.

ALVY
That's terrible dialogue, Max... they write that junk for you?

ROB
Charlie, gimme a good laugh on that--

124A CONTINUED (2)

CHARLIE turns up machine.

ROB
A little bigger--

ALVY
Max, you realize the immorality of this--

ROB
Max, I got a hit series.

ALVY
But you're adding fake laughs.

124A CONTD

ROB
Charlie, gimme a big laugh right there. We do the show live before an audience.

ALVY
But they don't laugh at it because the jokes aren't funny.

ROB
That's why this machine's dynamite. Charlie, gimme a medium-sized chuckle there -- right -- and than a big hand --

Applause from machine.

ALVY
Is there booing on that?
(rises, winces)
Oooh.

ROB
What's the matter?

ALVY
Nothing ... I ... oh Jesus ...

ROB
What?

ALVY
I'm a little dizzy ...

ROB
You want to lay down?

ALVY
I'll be late ... oh ... my stomach's been queasy all morning ...

ROB
You want a ginger ale?

ALVY
No ... no ... oh Max, ... if I could lie down a minute ...

ROB
Put your head between your legs ...

ALVY
Max, if I could do that I'd be ok ... I have chills ...

124A CONTD (2)

ROB
Better get a doctor.

One of the technicians goes out.

ALVY
The show ... I have an award to give out ...

ROB
Don't worry about the show ... Max, you're pale ... I think you're dying.

ALVY
(to Charlie)
Give him a laugh on that ... I'm too sick ... Oh ... Jesus ... I can't breath ...

ROB
Where does it hurt?

ALVY
My stomach ...

ROB
Could it be a heart attack?

ALVY
Thanks, Max ...

ROB
I don't want to be an alarmist ... but we better call an ambulance ...

ALVY
No -- no --

ROB
It would also be your appendix ... do you have an appetite?

ALVY
What are you joking? Yeah, I'm in the mood for clams casino.

ROB
Max, you're sweating and you're white as a sheet and green -- I never saw that before, white and green ...

ALVY
Ohhhhh.

124A CONTINUED

ROB
(touching his head)
You're burning up -- or I am --

ALVY
Get a doctor...

ROB
Relax, Max...god you're white...

124AA EXT: TV STUDIO. DAY

AGENT
As your agent I would be doing you a disservice if I let you walk off this show.

ALVY
It's a non event. What kind of award am I giving out? The Comedy Humanitarian of the Year. What the hell is that?

AGENT
Alvy, you underestimate the value of this kind of thing. It's gonna get a big rating, it's big names. Alot bigger than yours. Y'know the producer's crazy about you but the sponsor's not so hip...don't misunderstand me...they all love you but to them you're still that kind of New York, cerebral, Greenwich Village, sick humor...

ALVY
They don't want me to do my abortion joke--

AGENT
It's a prime time show...a salute to American comedy...

ALVY
But their own writers gave me some dirtyish jokes--

AGENT
It's a different level of dirty... they gave you more burlesque type stuff...the gag about the outhouse, right? It's harmless.

124AA CONTINUED (2)

ALVY
It's a toilet joke.

AGENT
There's a difference between a kind of sassy humor....you call it toilet jokes...and serious joke about abortion... That's why you have that image...then you wonder why you're not a draw.

ALVY
I'm a draw--

AGENT
In the big cities...I'm talking about out there...the whole Bible Belt. There's something about you the masses don't trust...like you're gonna insult God.

ALVY
What God? There is no god.

AGENT
That's just it...your'e an athiest ...and you like sex...hey,trust me ...you'll be great on the show and we can use the help....y'know your college concerts are so-so..the record album could use a little promotion..Ceasar's Palace in Vegas didn't go what well...

ALVY
I got a crowd every night--

AGENT
You were on the bill with Harry Belafonte...I could've gotten a crowd with him. The taping is five tomorrow. Burbank. Five sharp.

ALVY
I'll be there.

AGENT
You're a beautiful man.

125 EXT: TONY LACY HOUSE. DAY

A bad shot of ALVY then CUT to ALVY, ANNIE, and ROB pulling up to valet parking for Tony Lacy's party.

ALVY
(totally exhuberant)
I hope they have a lot of food at this party.

ROB
Look at him.

ANNIE
It was all psychological.

ALVY
It wasn't psychological. I ate a bad taco. I had food poisoning.

ROB
We all ate the same tacos, Max. If you had been there--he was dying... dead...the second I made the phone call and cancelled the award show... color came back to his face.

ALVY
You're crazy. I suppose my fever was psychosomatic.

ROB
Max, you had 98.6 and a quarter... that's not exactly malaria.

ANNIE
(de-carring)
Was that Warren Beatty!?

126 OMIT

127 OMIT

128 OMIT

129 DAY/INT. HOLLYWOOD PARTY. CUT TO Hollywood party in impressive home. Typical, as usual we hear snatches of dialogue.

CUT TO

DON
Will you take a meeting with him? I'll take a meeting with you if you'll take a meeting with Freddie.

AL
I took a meeting with Freddie -- Freddie took a meeting with Charlie -- you take a meeting with him.

DON
All the good meetings are taken.

CUT TO

PHIL
What'd it do?

VIC
Domestically it did fifteen million -- abroad it did eight million.

PHIL
Twenty-three million -- what was the break-even?

VIC
Thirty-four million -- so it just lost eleven but I think it was the theme -- life.

CUT TO

CAROL
He was her gynecologist, they fell in love, then he produced her record album, then he produced her movie, then he directed her movie, and they all lost money so now he's back treating her for manilia.

CUT TO

PAUL
Right now it's only a notion, but I think I can get money to make it into a concept and then later turn it into an idea.

ALVY
Max, why didn't you tell me it was Tony Lacey's party?

ROB
What's the difference?

ALVY
I think he has a thing for Annie.

129 CONTD

Annie and Lacey off talking amidst crowd.

ROB
(pointing to Tony's girl)
He goes with that girl -- with the VPL.

ALVY
VPL --

ROB
Visible Panty Line -- oh Max -- Max, look at this one, she's just come from Masters and Johnson.

ALVY
Intensive care ward, no doubt.

ROB
It's a lively crowd, isn't it, Max?

ALVY
Yeah, nice crowd, it's like they're dressing for Godot.

HLENKA
(stoned)
You're Alvy Singer, right? Did we meet at EST?

ALVY
I never went to EST.

HLENKA
Then how can you criticize it?

ROB
He didn't say anything.

ALVY
I just came out here to get Rolfed and I found out it would be a violation of my inner space so now I'm into Alpha waves which doesn't interfere with my TM, coke, or bi-sexuality.

HLENKA
Oh, wow ... heavy ...

ALVY
Yeah, well, they were going to give me electric shock treatment but we had an energy crisis.

HLENKA
I can dig that. Here, put your hand on my left hemisphere.

129 CONTD (2)

ALVY
I can't, you know, I'm an Aries and I can only communicate with Uri Geller.

HLENKA
That is really laid back.

CUT TO Tony and Annie talking.

TONY
I think you have a great future as a singer and I'd love to work with you. I'm very serious. Would you ever consider coming out here?

ANNIE
Me? Here? No ... I couldn't ... Y'know ... I mean ... me? -- oh, I ... here? ...

CUT TO

JOE
We took ads in all the trade papers asking the Academy Award committee to consider the picture for an Oscar. We spent money, took people to lunch --

LUCY
Great. And you managed to get a nomination.

JOE
We did get a nomination but the interesting thing was we did it as a hoax. There was no picture.

CUT TO

PETER
I said either I get final cut or no deal and they said, you got it.

RAY
Because the studios recognize the director is a genuine artist and you can't work without your full artistic freedom.

PETER
And I think they really felt I was the right man to re-make all the Gidget pictures.

CUT TO

DON
Not only is he a great agent but he really gives good meeting.

CUT BACK TO Tony, Alvy, Annie and Patti, Tony's girl.

129 CONTD (3)

TONY
There's the pool, there's a sauna, in the back a tennis court -- this house used to belong to Nelson Eddy -- and I think Legs Diamond and Hedda Hopper and you know who else?

ALVY
Trigger?

TONY
They say Charlie Chaplin -- till that whole un-American thing. You really love New York, eh?

ALVY
(as they go from room to room)
Yeah.

TONY
I used to live there but I couldn't hack it. It's too filthy.

ALVY
Well, I'm into garbage.

Enter screening room. A few people there talking.

ANNIE
A screening room. How great.

TONY
When I lived in New York I remember standing on line, freezing ... to see a film.

PATTI
We saw Grand Illusion here last week.

PHIL
That's a great film if you're high. Really funny.

ALVY
Eric Von Stroheim was always a great comedian.

ANNIE
It's wonderful ... you just eat and watch movies.

ALVY
And gradually you die.
(aside to Annie)
It's important to stand on line and put a little effort into something --

129 CONTD (4)

ANNIE
You think his girl friend is beautiful?

ALVY
Yeah -- I guess -- a tad dramatic for me ... buys her clothes at the Isadora Duncan rummage sale.

BENNY
(offers joint to Alvy)
Hey man -- be my guest --

ALVY
No thanks, man. I'm -- cool.

ANNIE
(also turning it down though she wouldn't mind)
Er -- no thanks.

MAN IN BACKGROUND
(on phone)
This is Mr. Davis -- I forgot my mantra ... I have to know it -- You can tell it to me -- this is definitely Mr. Davis -- look -- I want to know my god damn mantra!

SHOT of Rob holding court with two pretty girls.

ROB
Yes -- you might say I'm the Jascha Heifetz of sex -- and like Heifetz I function as a soloist.

SHOT of Annie dancing with Tony Lacey.

CUT TO Alvy talking to a very beautiful girl and soon another comes along.

SUE
Dreams are real -- whatever is, is --

ALVY
Right, well, all that Vedantic stuff leaves me cold -- Medard Boss out of Heidegger, I don't buy it --

SUE
What?

DORRIE
Hi, I wanted to meet you. I'm a big fan.

129 CONTD (5)

ALVY
Thank you. This is Sue. We were just talking. She was telling me she's led a very sheltered life. She's one of the few girls who didn't have an affair with President Kennedy.

SUE
But I did sleep with my shrink. And it cured me.

ALVY
Some shrink. A doctor of poonology?

DORRIE
I always used to see you when you were performing in Greenwich Village.

ALVY
Are you an actress too?

DORRIE
Me? No -- I'm Time-Life.

ALVY
Time-Life? Here?

DORRIE
Are you kidding? Just for the week.

ALVY
All three of us are New Yorkers.

SUE
It's such a complicated mess. I was always based on the coast and lived in New York and then I was living in London but based in Paris. Now I'm based in Rome but not really living anywhere.

They laugh.

130 CUT TO SHOT of Alvy and Annie on plane back to New York. We see their faces, both suffering anti-climax of sorts. We hear their thoughts on V.O.

ANNIE (V.O.)
That was fun. I don't think California is bad at all. It's a drag coming home.

130 CONTD

ALVY (V.O.)
A lot of beautiful women ... It was fun to flirt.

ANNIE (V.O.)
I have to face facts. I adore Alvy but our relationship doesn't seem to work anymore.

ALVY (V.O.)
I'll have the usual trouble with Annie in bed tonight. What do I need this?

(CONTINUED)

130 CONTD

ANNIE (V.O.)
If only I had the nerve to break up -- but it would hurt him.

ALVY (V.O.)
If only I didn't feel guilty asking Annie to move out. It'd probably wreck her. But I should be honest ...

ANNIE
(turns and talks to Alvy)
Alvy -- let's face it. Our relationship isn't going anywhere.

ALVY
A relationship is like a shark. It has to move forward or it dies -- and I think we have a dead shark on our hands.

131 DAY/INT. ALVY'S APT. CUT TO Alvy's apartment. They divide possessions.

ALVY
Whose Catcher In The Rye is this?

ANNIE
It has my name on it.

ALVY
You wrote your name in all my books. You knew this day would come.

ANNIE
Alvy, you want to break up as much as I do.

ALVY
Oh, no question. I think we're doing the mature thing.

ANNIE
All the books on death, dying and loneliness are yours. The poetry is all mine.

ALVY
The Brahms and Pogo is mine ... you're the Vivaldi and all the books on Existentialism.

ANNIE
All these Made Simple Books are yours -- Vocabulary, Philosophy, Literature, Dancing --

ALVY
The Death of Ivan Ilyitch -- that was the first book I got you.

131 CONTD

ANNIE
That's right. I feel like there's a great weight off my back.

ALVY
Thanks, honey.

ANNIE
You know what I mean. We both feel the time has come to explore new relationships.

ALVY
We gave each other a very fair try.

ANNIE
My analyst says this move is key for me.

ALVY
And I trust your analyst completely because mine recommended her.

ANNIE
Why should I put you through my moods and hangups?

ALVY
Look -- if it doesn't work -- if we want to get back together -- we can do it.

ANNIE
Exactly.

ALVY
I feel great. Not many couples can break up and remain friends.

ANNIE
Let's see --
(box of buttons)
-- these are all mine -- these are yours: Impeach Richard Nixon -- Impeach Lyndon Johnson, Impeach Dwight Eisenhower, Impeach Ronald Reagan ...

132 DAY/EXT. STREET. CUT TO Alvy in street.

ALVY
I miss Annie. I made a mistake.

MAN #5
She's living in Los Angeles with Tony Lacey.

132 CONTD

ALVY
Yeah? If she likes the L.A. life style ... I'm better off without her ... Tony Lacey's a jerk ...

MAN * 5
He graduated Harvard.

ALVY
Harvard makes mistakes ... Kissinger taught there.

WOMAN
Don't tell me you're jealous?

ALVY
A little bit -- like Medea. I found this in the apartment today ... black soap ... she always washed her face 800 times with black soap.

WOMAN
You must try and go out with other women.

ALVY
I have.

132A DAY/EXT. BEACH HOUSE. Flashback. Alvy and Dorrie burst into beach house with lobsters much the same as previously with Annie but the air is out of it.

DORRIE
We could have gone out for lobsters much easier.

ALVY
Quick, they're getting out ... Oh god, I can't believe this ... get the broom!

DORRIE
What are you making such a big deal. Here --
(picks it up calmly and replaces them)
-- they're only lobsters ... you'd think it was a calamity -- you're a grown man ... you know how to pick up a lobster.

ALVY
I'm a little nervous ... I'm not myself since I stopped smoking.

DORRIE
When'd you stop smoking?

ALVY
Sixteen years ago.

DORRIE
What do you mean?

ALVY
Mean?

DORRIE
You stopped sixteen years ago, is that what you said? I don't understand -- are you joking or what?

133 OMIT

134 NIGHT/EXT. TIMES SQUARE

ALVY
I'll never find a woman as great as Annie. I'm getting a headache from object-loss anxiety.

MAN #4
Call her and tell her you love her.

ALVY
I did...she's not interested.

CRAZY
It's your own fault.. You forced her to change.

ALVY
I forced her to grow.

CRAZY
Well, she's out-grown you.

ALVY
She never read a book 'til I insisted. She wasn't going to sing. She's one of the few people I know that's actually been helped by analysis.

CRAZY
Now she wants to join the human race and you're upset.

134 CONTINUED

ALVY
I didn't want her for the human race, I tried to mold her into a perfect woman for me.

CRAZY
You can't mold her. You have the neurotic's tendency to dehumanize. You think she's an object like that building?

ALLIED CHEMICAL BUILDING
Alvy. I am a building. I have no feelings. But Annie is a human being. Very complex.

ALVY
She is?

134 CONTD

ALLIED CHEMICAL BUILDING
Yes, you jerk.

SECOND WOMAN
Gout to California and get her back. If you hurry there still may be time. Taxi!

135 Cab pulls up. His father is driver.

ALVY
Dad!

DAD
I know. The airport. And for God's sake, if she does come back, don't make her watch Nazis or give blood. Marry her.

ALVY
She can't commit.

DAD
You should talk!

ALVY
I hate flying.

136 CUT TO stock shot of plane in sky or taking off.

VOICE OVER
Good afternoon. This is your pilot, Captain Rogers speaking. We'll be cruising at an altitude of forty thousand feet and we should be crashing into the Rocky Mountains at about three P.M. Eastern Standard Time. Thank you.

137 DAY/EXT. CAR RENTAL. CUT TO Alvy in L.A. on phone to Annie --

ALVY
I have to see you ... I'm in L.A. Well -- I'm here to see you. I want to talk about something ... I can't debate this -- because I feel dizzy and I can tell my temperature is up and I have my usual L.A. nausea. Can you turn down that music? Where? I can come anywhere you want, I rented a car. I'm driving, that's who. Where? The Source? What is that? Health Foods? Health foods give you cancer ...

138 CUT TO Alvy driving on freeway. Slowly, sweating, myopic, the worst.

139 CUT TO SHOT of him at The Source (or comparable joint) waiting. Surrounded by L.A. freaks.

ALVY
(to waitress)
I'll have the Soy Bean cocktail and a plate of yeast with wheat germ.

Alvy overhears snatches of freaks talking.

ROCK GUY
It's incredible ... at the end of his act, he blows up a grand piano and electrocutes a dog ... I call it, total rock theatre.

He waits. Annie enters, sits.

Throughout their conversation, some guy is talking loudly at another nearby table to his girl about the pilot film of some new satirical comedy TV series.

ALVY
Hey -- hi --

Ad lib awkward hellos.

ANNIE
Hi.

ALVY
You look -- er, pretty ...

ANNIE
Me? No -- but I lost weight ... so -- you know -- you look nice ...

ALVY
So -- er -- what do you wanna do?

ANNIE
What do you mean?

WAITRESS
(to Annie)
Yes?

ANNIE
Tea.

WAITRESS
Herb?

ANNIE
Herb?

139 CONTD

WAITRESS
Herb tea? Chamomile? Mint?

ALVY
Hey -- just give her a Lipton tea bag and some hot water.

ANNIE
Regular.

ALVY
I been thinking about it and I think we should get married.

ANNIE
Oh Alvy, come on.

ALVY
I'm serious. You don't wanna stay out here -- this is like living in Munchkin Land ... it's the Gulag Archipelago with oranges ...

ANNIE
Alvy, I'm seeing someone. You know that.

ALVY
Who? The record guy, right ... with the fake suntan ... the loafers and no socks ... Mister Teeth ... nice guy ... a little heavy on the down syndrome --

ANNIE
Stop it. We decided it was a good idea to split up.

ALVY
Yeah, but you don't want to live like this.

ANNIE
Like what? It's fine out here. Tony is nice, it's relaxed -- I go to parties, I play tennis, I meet people ... that's a big step for me ... I'm able to enjoy people more ...

ALVY
Yeah -- I know -- I'm rough on people -- and if this guy doesn't shut up about his new comedy satire show ...

ANNIE
You're always listening.

139 CONTD (2)

ALVY
You hear how loud he's talking? And I got a temperature.

ANNIE
What?

ALVY
What? Fever.

ANNIE
How much?

ALVY
Above normal.

ANNIE
Ninety-nine?

ALVY
Almost.

ANNIE
Oh Alvy.

ALVY
You're a thinking person. How can you choose this life style?

ANNIE
What is so incredibly great about New York? It's a dying city. You read Death in Venice --

ALVY
You didn't read Death in Venice till I gave it to you.

ANNIE
You only gave me books with the word death in the title.

ALVY
It's an important issue -- out here they don't acknowledge it -- they got Forest Lawn -- they bury you in the ground like you're going to the French Riviera.

ANNIE
Alvy, you're incapable of enjoying life. You're like New York -- you're an island.

139 CONTD (3)

ALVY
I don't want to enjoy life unless everybody can -- if there's one guy starving in India, it ruins my evening ...
(to man talking loud)
Hey, can you keep it down a little -- I got a brass plate in my head from the Korean War.

MAN
Sorry.

ALVY
So -- what do you wanna do? You wanna get back together or what?

ANNIE
No. We're friends. I want to remain friends.

ALVY
Right. Check, please! Can I get the check!?

ANNIE
You're mad.

ALVY
Me? No -- of course I'm mad ... because I know you love me.

ANNIE
At this point in my life I can't say that ... you know you've been wonderful to me and you're the reason I got out of my room and sang and got more in touch with my feelings and all that junk -- hey, listen -- what are <u>you</u> up to?

ALVY
Me? Trying to write a little more ... I don't know, maybe see if I can write a play ... So er -- you're not coming back to New York with me?

ANNIE
No. Now stop it. I have to go.

Rises, the following played en route to car and all.

ALVY
Why? Where?

ANNIE
I'm late.

139 CONTD (4)

ALVY
For what? I came three thousand miles -- air miles --

ANNIE
It's a hectic time for Tony, if you must know. The Grammies are tonight.

ALVY
Grammies? The --

ANNIE
Right -- he's got a lot of records up for awards --

140 They're outside.

ALVY
They give awards for that music? I thought just ear plugs.

ANNIE
O.K. -- let's forget the conversation. I'm really late.

ALVY
Is there anything they don't give awards for? "For best Fascist dictator -- Adolph Hitler."

ANNIE (IN CAR)
Good luck, Alvy. Really.
(zooms off)

ALVY
Greatest root canal work -- Dr. Herman Zipkin, D.D.S.
(entering his car)
Greatest oral sex by a dog -- The winner is -- Lassie!

Angrily, Alvy pulls out, but is in reverse, he knocks over some tables at outdoor part of restaurant.

He then goes forward and rams directly into a police car.

Everyone gets out.

COP
(cold menace)
Let's see your license.

ALVY
I don't drive too often --

140 CONTD

COP
Don't give us your life story, just your license.

ALVY
Let's not get nasty -- it's been a rough day.

COP
Just give me your license.

ALVY
(fumbles for it, drops it)
Ooooh, I'm nervous --

COP
Just pick it up and give it to me.

ALVY
We must ask nicely now --

COP
Pick up the license and give it to me.

ALVY
Well, since you put it that way --
(picks it up)
How can I refuse?
(proceeds to tear it into confetti)
Here -- you guys can read that at the lab.

141 CUT TO SHOT of Rob bailing Alvy out. Cell full of low lifes.

ALVY
S'long, fellas. Keep in touch.

142 CUT TO them in car.

ROB
Imagine my surprise, Max, when I got your phone call.

ALVY
I know. I could tell I got you in the middle of playing hide the salam.

ROB
There's a lot of pretty women out here, Max.

ALVY
You're a stage actor. You should be doing Shakespeare in the park.

142 CONTD

ROB
I played Shakespeare in the park, Max ... I was mugged. I was playing Richard the Second, two Puerto Ricans tore my leotards.

143 CUT TO stock shot of plane.

Romantic entering New York view, music, perhaps Gershwin.

144 Over-romantic shot of New York.

145 CUT TO streets. We know the time has elapsed because one of those weird "end of the world is coming" guys carries a sign that reads:

Six months later.

146 Flower shop, New York. PAN off flowers, come to Alvy arguing as usual.

ALVY
You sold me flowers, I got 'em home, they were dead -- I want live roses -- white roses -- live --

SALESGIRL
O.K., O.K. --

ALVY
They're for a girl -- I was embarrassed -- dead flowers --

Annie enters coincidentally.

ANNIE
Can I get a quick bouquet of something? Alvy!

ALVY
Annie! What are you?

ANNIE
I'm living here now.

ALVY
In New York?

ANNIE
You were right -- I couldn't take it out there after a few months.

ALVY
How are you?

146 CONTD

ANNIE
Good ... I'm -- and you?

ALVY
O.K., so -- you seeing someone?

ANNIE
Um-hum ... he's outside waiting -- I er -- I'm living in Soho.

ALVY
Great ... great ... gee, it's nice to see you.

ANNIE
You too. You seeing anyone?

ALVY
I am ... I've been seeing a nice girl ... you know ... who knows what'll happen -- but er, you're working? And happy? And in love?

ANNIE
Er -- yeah ... all three ...

Paul, Annie's beau, pops in.

PAUL
It's getting late, Annie.

ANNIE
I'll just be a minute.

Paul is very much like Alvy in every way including physically.

ALVY
Nice looking guy.

ANNIE
I knew you'd think that. We should have lunch sometime.

ALVY
I'd like to. No pressure. Just friends.

ANNIE
(shaking his hand)
Friends.

147 As they shake we CUT BACK TO selected footage earlier in their relationship that was totally passionate and they each vowed they'd always love one another. Perhaps the beachhouse with the lobsters and other spots.

148 BACK TO flower shop and handshake.

ALVY
Friends. Call me, it's the old number.

ANNIE
Good seeing you. I will. Maybe we'll double date ...

ALVY
Great ...

She leaves. The music swells milking the moment. Alvy says to camera:

ALVY
(looking up)
Charlie, can you give me a big laugh on this?

Laugh machine laugh.

end